



Professor William Kloss, Independent Art Historian, The Smithsonian Associates, Smithsonian Institution, has presented more than 100 courses for their seminar and travel programs. He received an M.A. in Art History from Oberlin College and continued postgraduate work at the University of Michigan. He was Assistant Professor of Art History at the University of Virginia and serves on the Committee for the Preservation of the White House, a presidential appointment. He is the author of *Art in the White House: A Nation's Pride*.

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 4151 Lafayette Center Drive, Suite 100
 Chantilly, VA 20151-1232
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A History of European Art

Taught by: Professor William Kloss, Independent Art Historian,
 The Smithsonian Associates, Smithsonian Institution

Part 3

Course Guidebook



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William Kloss

Independent Art Historian, The Smithsonian Associates,
Smithsonian Institution

Professor Kloss is an independent art historian and scholar who lectures and writes about a wide range of European and American art. He was educated at Oberlin College, where he earned a B.A. in English and an M.A. in Art History.

Professor Kloss continued his postgraduate work at the University of Michigan, where he held a teaching fellowship. He was awarded a Fulbright Fellowship for two years of study in Rome and was an assistant professor of art history at the University of Virginia, where he taught 17th - and 18th -century European art and 19th -century French art. His courses were very highly rated by both undergraduate and graduate students.

A resident of Washington, DC, Professor Kloss has enjoyed a long association with the Smithsonian Institution as an independent lecturer for the seminar and travel program, presenting more than 100 courses in the United States and abroad on subjects ranging from ancient Greek art to Impressionism. He has also been a featured lecturer for the National Trust for Historic Preservation and for The Art Institute of Chicago. He is a guest faculty lecturer for the American Arts Course, Sotheby's Institute.

Professor Kloss serves on the Committee for the Preservation of the White House, a presidential appointment he has held since 1990. He is the author of several books, including *Art in the White House: A Nation's Pride*, and most recently, co-author of *United States Senate Catalogue of Fine Art*. He has also written articles published in *Winterthur Portfolio*, *Antiques*, *American Art Quarterly*, and *Antiques & Fine Art* and is the lecturer for The Teaching Company's course *Great Artists of the Italian Renaissance*.

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A History of European Art

Scope:

In this course, we'll survey the great monuments of European painting, sculpture, and architecture from the age of Charlemagne to the onset of World War II. We'll spend time together examining major works by the greatest visual artists of a millennium of Western civilization, including extensive considerations of such important artists as Giotto, Michelangelo, Leonardo, Caravaggio, Rembrandt, and Monet. We'll place these artists and their masterpieces in the political, religious, and social context of their time, so that we have a more profound understanding of both why an artwork was created and how it responded to a particular set of historical circumstances. In the course of this survey, we'll witness the birth and fruition of a brilliant European civilization, emerging from the shadow of the Roman Empire and the Middle Ages to become one of the most dominant cultural forces in history.

In Lecture One, we'll set the stage for our survey by providing a chronological overview of the course. I'll also introduce the five essential aspects in the analysis of works of art: subject, interpretation, style, context, and emotion. An appreciation of each of these individual elements is crucial to our understanding of artists and their works. In the first lecture, we'll illustrate this approach by analyzing several representative masterpieces. Throughout the course, we'll employ these key elements to look at paintings, sculpture, and prints. We'll also identify and define the five areas of subject matter that constitute the major categories of art: narrative or historical art, portraiture, landscape, still life, and scenes of daily life. During the survey, we will see how each era emphasized certain subjects in art to communicate important societal and political ideas and values. Throughout the survey, one of our goals will be to learn to take *time* with art—to look at it, consider it, and feel it without haste—in the hopes that an understanding of art can change and enhance our lives.

In Lectures Two through Ten we'll explore the artistic output of the Middle Ages, from the early architectural monuments of the Carolingian Empire to the massive cathedrals and exquisite sculpture of the French Gothic style. Despite its former reputation, this was a period of great creativity and provides a necessary background to our extensive consideration of the achievements of the Renaissance that followed. We will spend a significant amount of time, Lectures Eleven through Twenty-Seven, examining the early development and the blossoming of the Renaissance in both Italy and the north. The Renaissance was both a rebirth of interest in Classical literature and art and a revival of interest in learning that, together, led to a reevaluation of man's place in the world. We will discuss the place of Humanism and Neo-Platonic philosophy in the Renaissance—both of which were reflected in different styles in art of the period. We will note how the conceptual advances of the time, beginning with Giotto's approach to the illusionistic creation of space, led to a revolution in the

expressive possibilities of narrative art. We'll trace this accomplishment through the works of some of the greatest artists in history, from Masaccio and Donatello, at the outset of the 15th century, to the acknowledged geniuses of the High Renaissance, including Leonardo, Michelangelo, Raphael, Bellini, and Titian. We'll also discuss the tremendous innovations in Renaissance architecture, from Brunelleschi's dome for the cathedral in Florence to the creation of the new Basilica of St. Peter's in Rome in the High Renaissance. We will also address the Renaissance in the north, with considerations of the art of Jan van Eyck, Dürer, Bosch, and Bruegel, among many other important masters.

In Lectures Twenty-Eight through Thirty-Eight, we'll commence with a discussion of the evolution of Baroque style in the art of Caravaggio and the Bolognese Carracci family. We'll spend a substantial amount of time examining the presiding genius of the time in Rome, the sculptor and architect Gian Lorenzo Bernini. We'll continue from Italy to a broader view of European Baroque art, from Velázquez in Spain to Rubens and Rembrandt in the Netherlands, to Versailles and the court of Louis XIV in France. Not only will we discuss the major masters of the era, but we'll spend time on many of the extraordinary yet lesser known geniuses of the period. I'll then discuss the 18th-century reactions to the Baroque by introducing the Rococo style of Watteau, Boucher, and Fragonard. It is at this time that we will see the nations of Europe becoming increasingly politically and culturally unified, sharing an artistic language expressed in the varying accents of Italy, Spain, Holland, Belgium, and France.

Finally, in Lectures Thirty-Nine through Forty-Eight, we'll examine the beginnings of modern European art with the Neoclassical movement of the late 18th century. We'll discuss the work of David that defined the Neoclassical style, and we will detail the work of the great Romantic artists Goya, Géricault, and Delacroix. We'll see how the Neoclassical and Romantic art of the early 19th century gave way to the Realism of Courbet and Manet, which in turn, led to the Impressionist achievements of Degas and Monet. We'll have the opportunity to discuss the reactions to Impressionism embodied in the work of Gauguin, Van Gogh, and Seurat and reserve time to discuss the seminal contributions of Cezanne and Rodin to the art of the 20th century. As we move into the new century, we again see a period of internationalism in art, as well as a greater variety of artistic styles and movements, all of which responded to, were conditioned by, or were created by the events leading up to World War I. We'll conclude with a consideration of the early movements of the century, including Fauvism, Cubism, German Expressionism, Dada, and Surrealism, and the pivotal role of the two towering geniuses of early modern art, Picasso and Matisse.

Lecture Twenty-Five

Netherlandish Art in the 16th Century

Scope: In this lecture, we'll look at four 16th-century artists from the Netherlands: Hieronymus Bosch, Joachim Patinir, Jan Gossaert, and Lucas van Leyden. We'll devote most of this lecture to Bosch's famous triptych, the *Garden of Earthly Delights*. Looking closely at both the subject matter and symbolism of these four artists, we will see how these works were related to and reflected their historical period, leading up to the Reformation.

Outline

- I. Hieronymus Bosch (1450–1516) was born and worked in 's-Hertogenbosch, a quiet city in Holland near the border of modern Belgium. At the time, the Netherlands was still a unified state, and 's-Hertogenbosch (meaning "the Duke's Woods" and the source of the artist's name) was one of the four largest cities in Brabant, an important duchy under Burgundian control.
 - A. Religious life flourished in the city, and Bosch belonged to a group of lay and religious men and women called the Brotherhood of Our Lady. He fulfilled some artistic commissions for the group, which shared the ascetic, spiritual, and reforming ideas of the more important Brotherhood of the Common Life.
 - B. Bosch lived during the immediate pre-Reformation period, and numerous passages in his work make clear his criticisms of the Church. Although we know little about him, we know that his patrons were frequently from the nobility and his works were well known to important collectors in the later 16th century.
- II. Our first example shows Bosch's multi-level *Garden of Earthly Delights* (c. 1505–1510) from the exterior.
 - A. It is not known who commissioned this large triptych, but it is now certain that it was not intended for a church. Its format and size, so often associated with altarpieces, has misled writers and historians for generations.
 - B. In 1517, a year after Bosch died, the painting was in the palace of Henry III of Nassau, who was regent of the Netherlands. It stayed in the possession of the Orange and Nassau family until the occupying Spanish troops took it to Madrid in 1568. By 1593, it was in the Escorial, the royal monastery and palace outside Madrid. Given that King Philip II's passion for Bosch's paintings is well known, it was probably acquired by him.

C. It is rare to see the exterior of the triptych reproduced. The closed view shows *Creation, with the Earth Uninhabited*.

1. This shows a panorama of the Earth, sky, and water enclosed in a transparent globe. The Earth seems to be surrounded by water. Nothing is living, but strange things are visible, such as horn shapes projecting from rocks and other fantastic forms.
2. This is the third day of creation as described in Genesis: "Let the waters under the heaven be gathered into one place, and let the dry land appear. And God called the dry land Earth; and the gathering together of the waters called he Seas."
3. The Creator, holding a book, is seen in a break in the darkness of the upper left corner, and across the top of the two panels is a Latin quotation from Psalm 33:9, "For He spake and it was done: He commanded and it stood fast."

III. Our next image is an open view of Bosch's *Garden of Earthly Delights* showing *Eden*, the *Garden of Earthly Delights*, and *Hell*.

- A. The panels are vertical, and there are three tiers in each panel. There is no linear perspective, but there is frequent use of circular compositional units.
- B. On the left panel is *Eden* with the creation of man and the tree of knowledge of good and evil. In the foreground, we see a cat carrying a mouse, a not-fully-evolved creature crawling out of a pool, and a flying fish.
1. In the middle ground, we see animals that could have been observed in a zoo, such as a giraffe and elephant, and a unicorn that could not have.
 2. Eden was watered by four rivers, perhaps suggested by the four streams of water from the central fountain, but this could also be a reference to the Book of Revelation, in which the Fountain of Life is the source of the Rivers of Paradise. If this is the Fountain of Life, then the presence of an owl is strange, because the owl is most often a symbol of night and death.
 3. Note the birds flying out of the conical rock in a spiral formation.
- C. Bosch and his contemporaries lived with the presumption of damnation, which must have been intense in s'-Hertogenbosch, where the number of religious institutions was notable. By 1526, it is estimated that 1 of every 19 persons in the city was associated with a religious order. Bosch's art has a unity and intensity of subject and style that supports that presumption.
- D. The center panel shows the *Garden of Earthly Delights*.
1. A fish was a phallic symbol; one lies on the ground at bottom center, while another flies through the air at top left.

2. The fruits are principally cherries and berries, especially strawberries. A 16th-century Spanish commentator on this painting pointed out that strawberries, once eaten, leave little taste behind in the mouth—an allusion to the nature of physical pleasure. Note the giant strawberry at the bottom of the panel, on which a man gnaws.
3. In the water at left, a couple floats in a shell-like vessel, reaching out to grasp the bunch of blackberries, which is surrounded by figures in the water already picking at it.
4. A group of riders circles the small pool in the center. They ride all sorts of animals—horses, camels, a mythical griffin (half eagle, half lion), and a unicorn, while in front, a bear, an ox, and a pig serve as mounts. This bestiary is full of sexual symbolism; indeed, the very act of riding was a colloquial synonym for sex.
5. We see numerous egg and globular shapes and some transparent bubbles or domes. The couple at the left edge near the bottom is enclosed in a bubble that looks as if it has emerged from a plant, which in turn, issues from an egg-like shape. Through a hole in that egg, we see a man's face. A transparent tube extends outward, and a mouse or rat is entering it.
6. An intriguing motif is birds feeding humans. Right of center is a red conical tree on which a bird perches, berry in beak above the upturned heads of humans.
7. In the top center is a blue sphere, reminiscent of the Sphere of Creation on the outside of the triptych. It is also a fountain, a variant of the one in *Eden*, but it serves as a swimming platform.
8. Note the naïve, un-self-conscious indulgence in carnal pleasure that most of the persons in the garden exhibit. However, their facial expressions are often neutral, rather than smiling or leering.
9. An owl is prominent in this scene, as in *Eden*. Here, this symbol of death is above two dancing nudes and below half a dozen figures in a small grove that seems suggestive of Eden and innocence.

E. The right wing represents *Hell*.

1. In the lower left corner is gambling, vice, and violence.
2. At lower right, a sow in the veil of a mother superior tries to convince a man to sign a document, with an inkwell supplied by a demon, conveying his property to the monastery—a sharp criticism of the Church. Above them, the devil devours the damned and evacuates them into a pit below his throne.
3. Next to the devil are musical instruments—a lute, harp, hurdy-gurdy, wind instrument, and drum. In the Renaissance and before, musical instruments often were associated with angels and harmony, but here, Bosch associates them with lust and turns them into instruments of torture.
4. The middle section is dominated by a figure whose legs are tree trunks, whose torso is a broken egg, and who has a very human

head with a hat decorated with bagpipes. It has been suggested that the face is a self-portrait but without any documentary evidence.

5. The top level is crammed with individuals enduring the tortures of damnation, and a city blazes in the dark with hellfire.

F. This painting may have been commissioned for the private enjoyment of a nobleman. Its overall theme can be seen as a commentary on sexuality and the relations between the sexes, from creation to damnation, with a life of dubious pleasure in between. It even has been suggested that this might have been commissioned for a wedding.

IV. Our next example shows Bosch's *Seven Deadly Sins* (c. 1490).

A. This is a circular composition; Bosch was so fond of circular compositions that they must have had an emblematic significance for him, perhaps symbolizing the endless cycle of man's folly. In this example, the concentric rings of the large circle represent the eye of God, in the pupil of which we see Christ emerging from his tomb. The inscription reads, "Beware, beware, God sees."

B. God sees the sins of men, and the circle around the center presents the sins. For example, avarice is shown by men bribing a judge, and gluttony is shown by two men devouring everything the housewife brings.

C. The circle can be compared to a mirror, and the eye of God has been compared to a great mirror reflecting all creation. The corners of the tabletop have smaller circles that are the "Four Last Things"—death, last judgment, heaven, and hell.

D. The inscriptions on the scrolls at the top and bottom spell out the condition of those whose sins have been seen by the eye of God. The lower one reads, "I will hide my face from them, I will see what their end shall be."

E. Despite its traditional title, it is not clear that the painting was used as an actual tabletop. This painting also came into the possession of Philip II of Spain, who kept it in his private apartments and probably treated it with care. Philip II turned into a man so pious that he crippled himself through hours of prayerful kneeling; the moral meaning of Bosch was probably foremost in his mind.

V. We next turn to a work by Joachim Patinir (1480–1524) called *The Penitence of St. Jerome* (c. 1518). This large, beautiful painting by Patinir has wonderful details and contains one of the largest, most extensive landscapes painted up to this time.

A. The title of this altarpiece comes from St. Jerome in the center panel. The left wing shows the *Baptism of Christ*, and the right wing shows the *Temptation of St. Anthony*.

B. Though the figures are large and, of course, essential to the function of the painting as an altarpiece, it is the landscape that is the star. The painting shows an immense panorama from mountain to plain, spreading over all three panels, with a vista that attests to Patinir's memory of the Alps.

VI. Jan Gossaert (1478–1532) was called Mabuse. Our example shows a diptych, *Jean Carondelet with Madonna and Child* (c. 1517).

A. This work is small—less than 20 inches high. The two panels faced each other when displayed.

B. Jean Carondelet was dean of the church at Besancon, a councilor to Charles V, and a friend of Erasmus; thus, he was very involved in the religious turbulence of the day.

C. On the exterior, Carondelet's coat of arms is on the right side in an illusionistic niche, and a skull is on the left side. Above the skull is a strip of paper with the words of St. Jerome inviting meditation on death.

VII. Our next work is a triptych called the *Last Judgment* (c. 1526–1527) by Lucas van Leyden (1494–1538).

A. Christ is depicted in judgment in the center, with the resurrection taking place below him. Most people are waiting for disposition; some are driven into hell, while others are led into paradise with angels.

B. This was the high altar of the Peterkerk ("Peter's Church") in Leiden and one of the few survivors of the Protestant iconoclastic rage of August 28, 1566, which resulted in the destruction of most altarpieces in Leiden.

VIII. We have noted the advance of the Protestant Reformation and the reaction of the Counter-Reformation, that is, the forceful counterattack of the Roman Catholic Church in the face of the reformist threat. That counterattack was most violently expressed in the Netherlands, which had come under Habsburg control in 1477 and was occupied by Spanish garrisons. Under the direction of Philip II, Spain tried to suppress the religious and civil revolt that occurred in the Netherlands in the mid-16th century. In the next lecture, we will look at the greatest art produced in the Netherlands during those critical years, the paintings of Pieter Bruegel the Elder.

Works Discussed:

Hieronymus Bosch:

Garden of Earthly Delights, c. 1505–10, oil on panel, open: 7 x 13' (2.1 x 3.9 m), Museo del Prado, Madrid, Spain.

Seven Deadly Sins, c. 1490, oil on panel, Museo del Prado, Madrid, Spain.

Joachim Patinir:

The Penitence of Saint Jerome, c. 1518, oil on wood, central panel: 46 ¼ x 32" (117.5 x 81.3 cm), each wing: 47 ½ x 14" (120.7 x 35.6 cm), The Metropolitan Museum of Art, New York City, New York, USA.

Jan Gossaert (called Mabuse):

Carondelet Diptych: Jean Carondelet and Virgin Mary, 1517, oil on panel, open: 16 ¾ x 21 ¼" (42.5 x 54 cm), Musée du Louvre, Paris, France.

Lucas van Leyden:

Last Judgment Triptych, 1526–27, oil on panel, 9' 10 ¼" x 14' 3" (300.5 x 434.5 cm), Museum de Lakenhal, Leiden, The Netherlands.

Further Reading:

Jos Koldeweij and Paul Vandenbroeck, *Hieronymus Bosch: The Complete Paintings and Drawings*.

Hans Belting, *Hieronymus Bosch: Garden of Earthly Delights*.

Questions to Consider:

1. What symbolism do you notice in Bosch's *Garden of Earthly Delights*?
2. Compare Joachim Patinir to other landscape artists we have studied.

Lecture Twenty-Six

Pieter Bruegel the Elder

Scope: In this lecture, we look at the art of Pieter Bruegel the Elder and examine aspects of his art that set him apart from his contemporaries. In addition, we will focus on the great variety of Bruegel's art, from his imaginative depiction of the *Fall of Icarus*, to his vast, detailed landscape of *Hunters in the Snow*, to the political implications of *The Blind Leading the Blind*.

Outline

- I. The birthplace of Pieter Bruegel the Elder (1528/30–1569) is uncertain, but it may have been 's-Hertogenbosch or Breda. Although he probably apprenticed in Antwerp, we also don't know much about his teachers.
 - A. Bruegel is recorded as a master in the Antwerp guild in 1551, but he probably left to visit Italy just after that. He traveled to Sicily by 1552 and was in Rome in 1553. During his return north, he lingered for some time in the Alps but was back in Antwerp by 1554. After his marriage in 1563, he moved to Brussels, his wife's home.
 - B. For the first six years of his career, Bruegel designed drawings to be made into prints. His engravings spread throughout Europe during his lifetime, and he was known primarily as a printmaker, although today, he is regarded mostly as a painter.
- II. Our first example is Bruegel's drawing *Artist and Connoisseur* (c. 1565).
 - A. This is not a literal self-portrait, because Bruegel never attained the apparent age of the painter here, but it may be considered a spiritual self-portrait.
 - B. This is a very subtle satire of the "connoisseur" looking over the artist's shoulder, not a barbed caricature, because the poor man cannot be blamed for what he does not know. He is ignorant in matters of art; he literally does not know what he sees. The viewer cannot see the painting in front of the artist. It is typical of Bruegel to avoid the literal, the obvious statement, leaving our imagination free to work things out.
- III. The *Fall of Icarus* (c. 1558) is from a well-known story related by Ovid. Icarus and his father, Daedalus, are flying with wings, designed by Daedalus, to escape from their exile on Crete. Despite being warned by his father, when Icarus flew too close to the Sun, the wax that held the wings in place melted and he fell to Earth.
 - A. This is an original depiction of the final moment of the drama, with Icarus disappearing into the sea unnoticed by the others in the scene.

B. There is a ploughman in the foreground, a shepherd who stares upward at something. The sea extends from the bottom of the hill to the horizon, with a few ships and a mountainous shoreline and a large ship with billowing sails. This wide worldview is characteristic of northern painting. At the stern of the ship, near the shore, Icarus's tiny legs stick out above the water.

C. W. H. Auden describes this picture in his poem "Musée des Beaux Arts":

About suffering they were never wrong,
The Old Masters: how well they understood
Its human position...

In Bruegel's *Icarus*, for instance: how everything turns away
Quite leisurely from the disaster; the ploughman may
Have heard the splash, the forsaken cry,
But for him it was not an important failure; the sun shone
As it had to on the white legs disappearing into the green
Water; and the expensive delicate ship that must have seen
Something amazing, a boy falling out of the sky,
Had somewhere to get to and sailed calmly on.

IV. Our next painting shows *Mad Meg (Dulle Griet)* (c. 1562–1564). *Griet* is diminutive for Margaret and is also a traditional Netherlandish folk name for shrewish or quarrelsome women. *Dulle* means angry or wrathful in this context, not crazy.

- A. We see many Bosch-like details—fish, egg shapes, hybrid demonic creatures, transparent bubbles, and a hellish conflagration in the background.
- B. At right, women on a bridge vie for coins that are produced for them from the behind of a large figure in green and pink seated on a roof.
- C. The whole scene is hell, but Satan is apparently the whale-like monster at the left with a gaping mouth and staring eye.
- D. The huge figure of Mad Meg strides across the landscape with a bundle of booty. She wears a helmet, breastplate, and sword. The meaning is unclear, but Meg has "the wild stare of the true fanatic, armed for combat," as one art historian noted.

V. *Hunters in the Snow* (1565) is from a series devoted to the months. Only six seem to have survived, but there must have been the full complement of 12. This winter scene could have been January.

- A. This is one of the most compelling landscapes in the history of Western art.
- B. Hunters enter from the left at a slow pace while a fire burns.
- C. Note the design of the tree branches and the birds.

D. There is a lot of life around the frozen ponds; an alpine landscape, and whole villages, can be discerned in the distance.

VI. Our next example is the *Conversion of St. Paul* (c. 1567). This is correctly called the conversion of *Saul*, his name before the conversion.

- A. This was a popular subject in the 16th century, when conversions to Protestant sects or re-conversions to Roman Catholicism were the centerpiece of theological concern.
- B. Saul, on the road to Damascus, where he was going to obtain permission from the synagogue to arrest Christians, was suddenly struck to the ground by a light from heaven that blinded him. He heard a voice saying, "Saul, Saul, why do you persecute me?"
- C. Paul is difficult to locate, because Bruegel treats the scene like the *Fall of Icarus*. Paul is just one of many figures; he is on the ground in front of the foreshortened horse.
- D. This painting is about sight, seeing, understanding, and conversion. It is also about pride. Saul was proud—remember Conques, the knight falling into hell—and pride goeth before a fall.
- E. Note the detailed alpine landscape, recreated from Bruegel's imagination and his drawings.

VII. *The Land of Cockaigne* (1567) has a folk theme from a Flemish poem of 1546, describing a land abounding in food and drink.

- A. Pigs and geese run about already roasted, pancakes and tarts grow on rooftops, and fences are made of sausages.
- B. A knight is below a hut waiting for food to drop into his mouth; another knight, a peasant, and a clerk sit around a table.
- C. To reach this glutton's paradise, one must eat through three miles of porridge. Note this whale-like mass in the background from which a tiny man is emerging, spoon in hand.

VIII. Our next example is the *Peasant Wedding Feast* (c. 1567–1568).

- A. The bride wears a peasant crown, and her parents sit near her. It's possible that the groom is not pictured, or he may be the boy with the red hat who takes dishes from the door plank being carried past in the foreground—the groom was obliged to serve the bride and her family.
- B. The strong diagonal line anchors the composition.
- C. Note the bagpipes, commonly understood as a phallic symbol in this era.
- D. The triangular group at lower left alludes to the Wedding at Cana in a satirical way, because gluttony seems the sole point here.
- E. The painting is grouped by colors—red and white—and large, simple forms.

- F. The artist suggests the sobriety of the bearded man and the Franciscan friar talking at the right edge, who are not eating and drinking like the others.
- IX. In 1560, Antwerp was at the height of prosperity, with about 1,000 foreign merchants in residence and some 500 ships entering the harbor every day. Acquiescing to a demand from the States-General, Spain withdrew its troops from the Netherlands in 1561. This tactical error led to the rapid spread of the Protestant Reformation. In 1567, Philip II sent 20,000 troops to the Netherlands to take back Antwerp and impose the Inquisition. The Flemish leaders of the opposition, including the duke of Egmont, were beheaded in 1568. This marked the beginning of the Eighty Years' War.
- At this time, Bruegel painted *The Blind Leading the Blind* (c. 1568).
 - A line of six blind men in blue and blue-gray robes and cowls follows a downward diagonal across a long, low canvas. One has already fallen into a ditch; the next in line proceeds and pulls the staff of the next, although he does not know where he is headed. The rest follow, hands on shoulders or poles.
 - Although there is much in Bruegel that alludes to the troubles in the Netherlands during this period, his own political philosophy seemed to be in accord with the worldview that his great landscape of the *Hunters* suggests. In this physical world in which man exists as one of many creations, the cause of his recurrent distress is his own folly.
 - In the Gospel of St. Matthew, Christ remarks, in speaking of the Pharisees, "And if the blind lead the blind, both shall fall into the ditch."
 - This theme was commonplace, but the scale of this painting is not—it is about 5 feet wide—and, therefore, carries more urgency. Bruegel's point may have been that in that era of dissension and catastrophe, there was no one to lead.

Works Discussed:

Pieter Bruegel the Elder:

Artist and Connoisseur, c. 1565, pen and ink drawing, 9 ¾ x 8 ¾" (22.86 x 20.32 cm), Albertina, Vienna, Austria.

Fall of Icarus, c. 1558, oil on panel transferred to canvas, 29 x 44 1/8" (73.6 x 112 cm), Musées Royaux des Beaux-Arts, Brussels, Belgium.

Mad Meg (Dulle Griet), c. 1562–64, oil on panel, 3' 9 ¼" x 5' 3 ½" (115 x 161 cm), Mayer van den Bergh Museum, Antwerp, Belgium.

Hunters in the Snow, 1565, oil on panel, 3' 10" x 5' 3 ¾" (117 x 162 cm), Kunsthistorisches Museum, Vienna, Austria.

Conversion of St. Paul, 1567, oil on panel, 26 ½ x 38 ½" (66 x 96.5 cm), Kunsthistorisches Museum, Vienna, Austria.

Land of Cockaigne, 1567, oil on panel, 20 ½ x 30 ¾" (52 x 78 cm), Alte Pinakothek, Munich, Germany.

Peasant Wedding Feast, c. 1567–68, oil on panel, 3' 9" x 5' 4 ½" (114 x 164 cm), Kunsthistorisches Museum, Vienna, Austria.

Blind Leading the Blind, 1568, tempera on canvas, 2' 9 ¾" x 5' ¾" (86 x 154 cm), Museo e Gallerie Nazionali di Capodimonte, Naples, Italy.

Further Reading:

Rose-Marie Hagen and Rainer Hagen, *Pieter Bruegel the Elder, c. 1525–1569: Peasants, Fools and Demons*.

Wolfgang Stechow, *Masters of Bruegel*.

Questions to Consider:

- In what ways did Bruegel combine his native landscape with images from his travel to create original landscape forms?
- How do you interpret Bruegel's so-called "worldview"? Think about the attention given to Icarus in the *Fall of Icarus* and Saul in the *Conversion of Saul*.

Lecture Twenty-Seven

Mannerism and the Late Work of Michelangelo

Scope: We return to Italy to discuss the movement or style called *Mannerism*, which began in 16th-century Italy and spread throughout Europe. We will learn the characteristics of Mannerism and study various artists who used this style, including Jacopo Pontormo, Rosso Fiorentino, Parmigianino, and Agnolo Bronzino. We will also discuss the later work of Michelangelo.

Outline

- I. The style called *Mannerism* is derived from the Italian phrase *maniera della antica*, meaning “manner of the antique.” This term can be used to justify almost any aspect of style, because just about every style can be found in the ancient art of Greece and Rome and used as a model by living artists.
 - A. Mannerism arose in Italy for both psychological and stylistic reasons; that is, it was not simply a development from the shadows in Leonardo’s paintings or the later work of Raphael in the Vatican or the complexity of Michelangelo’s poses for the human body. These were among the stylistic sources of Mannerism, but the distortions of space, form, and color that characterize the style were given a jolt forward by the Sack of Rome in 1527.
 - B. Holy Roman Emperor Charles V and King Francis I of France were enemies who chose Italy as their battlefield. The election of Pope Clement VII in 1523 had been controlled by Catholic princes—Henry VIII of England, Francis I, and Charles V. The new pope, a Medici, was a compromise candidate and a politically indecisive man in an untenable position. He had antagonized the emperor; when Rome became vulnerable, the emperor’s troops swarmed in, and violence erupted.
 - C. Though the emperor was Catholic, many of his mercenary soldiers were German Lutherans who began the Sack of Rome and clamored for the deposition of the pope, a move that did not have the emperor’s support. The troops pillaged the holy city and terrorized its inhabitants.
 - D. Artists fled Rome, and the city lost the artistic vitality that it had developed under the patronage of Pope Julius II and Leo X.
- II. The characteristics of Mannerism can be seen in several significant artists, including Jacopo Pontormo (1494–1557). By the age of 20, Pontormo was a gifted painter with a thorough grasp of the High Renaissance style.
 - A. We begin with Pontormo’s fresco of the *Visitation* (c. 1514–1516).
 1. This fresco depicts the pregnant Mary meeting with her cousin Elizabeth, who is also pregnant (with John the Baptist). Elizabeth kneels on the stairs.
 2. The symmetry is compromised in some places, and the palette has a range of hues that tends to shift away from the pure triad toward intermediate hues; the hues are also combined in unharmonious or unusual ways.
 - B. Our next work is the *Entombment* (or *Deposition*) (c. 1528).
 1. Note how the pinks in this painting are emphasized, for example, on the boy kneeling to support Christ and on one woman’s headdress. Other prominent colors are red, orange, white, and pale blue.
 2. The space in the composition is irrational; the painting looks unnatural.
 3. It is unclear if this is the entombment or deposition of Christ. There is no cross or tomb, but Christ’s body is being carried.
- III. Another practitioner of the Mannerist style was Giovanni Battista Rosso, called Rosso Fiorentino (1494–1540).
 - A. We see his *Deposition* (c. 1521), originally created for the Cathedral of Volterra.
 1. This tall altarpiece with large figures depicts Christ being taken down from the cross.
 2. This painting is strongly vertical, with the long beam of the cross a dominant element. The ladders reinforce the strong vertical of the cross. The tall figure of St. John the Evangelist and the angular figures on the ladders similarly emphasize the verticality.
 3. The center of the painting is vacated, with only Christ’s feet in the exact center.
 4. This painting predates the Sack of Rome by six years and, thus, attests to the stylistic shift already under way as a result of the emotional religious climate precipitated by the Reformation. Luther’s 95 Theses were posted in Wittenberg in 1517, followed by his trial and excommunication in 1521.
 - B. Rosso left Rome after the Sack and wandered around Italy for several years until he left for France. Francis I invited him, along with another Italian, Primaticcio, to Fontainebleau to decorate a gallery in the royal chateau. While in France, Rosso also painted a *Pietà* (c. 1530–1535) for the constable of France, Anne de Montmorency, who owned the great chateau at Chantilly.
 1. The composition is so crowded that there is no room for movement, but the figures are agitated and angular, creating a sense of stifled movement.
 2. The Madonna’s arms span the top, and the huge body of Christ creates an angle across the composition.

3. Note that Christ has a red beard; Rosso was redheaded. This may be his way of identifying with Christ's suffering.
 4. This painting influenced the 19th-century French painter Delacroix.
- IV. Parmigianino (1503–1540) was from Parma, but at 21, he went to Rome.
- A. Our image is the *Madonna of the Long Neck* (c. 1536–1540). Parmigianino died before he could complete the painting.
 - B. The Madonna and angel in the painting are very tall.
 - C. There is no spatial logic in this painting, similar to Pontormo's *Entombment* (or *Deposition*).
- V. Agnolo Bronzino (1503–1572) was an important artist who worked for the Medici. Our example is his fresco *Martyrdom of St. Lawrence* (c. 1565–1569).
- A. St. Lawrence was the patron saint of this church.
 - B. The space is collapsed, with the figures pressed toward the surface of the painting.
 - C. Several poses are borrowed from Michelangelo; for example, the figure of St. Lawrence is taken from Michelangelo's Adam in the *Creation of Adam* in the Sistine Chapel.
- VI. We now turn to some of the later work of Michelangelo (1475–1564).
- A. Michelangelo's later *Pietà* (c. 1547–1555) was intended for his own tomb, which he wanted to be in the Medici Chapel of the Florentine Cathedral. Then, while still working on it, he tried to destroy it. He succeeded in smashing the left arm and left leg of Christ before abandoning the work. His pupils restored the arm, but the leg is gone.
 1. Instead of the stable pyramid used in the early *Pietà* in St. Peter's, here Michelangelo employed a tall, attenuated group of four figures. The composition is controlled by the broken zigzag line of Christ's body.
 2. The cowed man at the apex, the principal support of Christ, has been identified either as Joseph of Arimithaea, who gave his own tomb to Christ, or as Nicodemus, who assisted in the deposition from the cross. It is probably Nicodemus, not only because Condivi, Michelangelo's contemporary biographer, said so, but because Nicodemus was thought to have been a sculptor and could, therefore, serve as a patron of sculptors. Moreover, the man has been carved with the features of Michelangelo.
 - B. Shortly before his death, Pope Clement VII ordered Michelangelo to paint a Last Judgment on the altar wall of the Sistine Chapel. It was not a welcome commission, and when the pope died unexpectedly, Michelangelo tried to escape from the agreement. But the new pope, Paul III Farnese, was eager to have Michelangelo complete the

commission. Let's look at this *Last Judgment* (c. 1535–1541, Sistine Chapel, Vatican).

1. The tempo of the composition is slow and measured, partially because of the weight apparent in the painting. The blessed must be hauled up physically into heaven, while the damned sink under the weight of their sins or are pulled down.
 2. In the upper center is Christ, but with the appearance of a Classical Apollo, a common Renaissance equation.
 3. There were originally many nude figures in this work, but later in the 16th century, another painter was ordered to paint drapery on some of them.
 4. The detail of the damned soul shows "terror in the face of annihilation." This phrase applies to his stricken face, but it has been applied to nearly the whole of this painting.
 5. Michelangelo's features are seen on the flayed skin of St. Bartholomew. Michelangelo may have equated himself with Bartholomew because the saint's motto in art was *Credo in Spiritum Sanctum* ("I believe in the Holy Spirit"). This motto is compatible with Neo-Platonic thought, which was widespread at that time and may have formed an important part of Michelangelo's theology and philosophy. Sloughing off the outer skin of mortality to free the inner core of the spirit is a Neo-Platonic concept.
- C. The pessimism of the aged Michelangelo is clear in a poem he wrote:
- What avails it to try to create so many childish things
If they've but brought me to this end, like one
Who crosses o'er the sea and then drowns on the strand.
Precious art, in which for a while I enjoyed such renown,
Has left me in this state:
Poor, old, and a slave in others' power.
I am undone if I do not die soon.
- D. With this closing act in the Sistine Chapel, Michelangelo gave the conclusion to the theological sequence he had begun.
1. The papal altar with its daily symbolic enactment of sacrifice and salvation at the Mass is at the foot of the wall on which this *Last Judgment* is painted.
 2. At the top, above Christ on the same central axis, is the prophet Jonah, symbol of the Resurrection, who looks up at God, initiating the creation of the world.
 3. This is profound Christian art at the center of Roman Catholic Christianity, but it should not be thought of as inaccessible to the non-Christian or nonbeliever. Faith is for the faithful, but the immense achievement of Michelangelo in the Sistine Chapel is accessible to everyone—it is an intellectual, emotional, and psychological construct of unsurpassed power.

Works Discussed:

Jacopo Pontormo:

Visitation, 1514–16, fresco, 12' 10" H (3.19 m H), Atrium, Church of Ss. Annunziata, Florence, Italy.

Entombment (or *Deposition*), 1528, fresco, 10' 3" H (3.1 m H), Church of Sta. Felicità, Florence, Italy.

Rosso Fiorentino:

Deposition, 1521, oil on panel, 11' 2" H (3.41 x 2.01 m), Pinacoteca Comunale, Volterra, Italy.

Pietà, c. 1530–35, oil on panel transferred to canvas, 4' 2" x 5' 4 1/4" (1.27 x 1.63 m), Musée du Louvre, Paris, France.

Parmigianino:

Madonna of the Long Neck, c. 1536–40, oil on panel, 7' 2 1/4" x 4' 5 1/4" (219 x 135 cm), Galleria degli Uffizi, Florence, Italy.

Agnolo Bronzino:

Martyrdom of St. Lawrence, c. 1565–69, fresco, Church of S. Lorenzo, Florence, Italy.

Michelangelo:

Pietà, c. 1547–55, marble, 7' 5" H (2.3 m H), Museo dell'Opera del Duomo, Florence, Italy.

Last Judgment, c. 1535–41, fresco, Sistine Chapel, Vatican Palace, Vatican State, Rome, Italy.

Further Reading:

Alain Gruber, ed., *The History of Decorative Arts: Renaissance and Mannerism in Europe*.

Julian Kliemann and Michael Roh, *Italian Frescoes: High Renaissance and Mannerism, 1510–1600*.

Questions to Consider:

1. What are the major stylistic elements of Mannerism and how are they used?
2. Compare and contrast Michelangelo's earlier *Pietà* in St. Peter's with his later *Pietà* in the Opera del Duomo.

Lecture Twenty-Eight

Annibale Carracci and the Reform of Art

Scope: In this lecture, we will discuss a reform in art that was a reaction against the style of Mannerism, as well as artists who anticipated this reform, including Antonio Correggio. Looking at Correggio's illusionistic paintings, we will see his influence on subsequent eras. We will then explore the Carracci family of Bologna, who founded a teaching academy that influenced many artists. We will take a close look at Annibale Carracci's works, including his decorations in the Farnese Palace in Rome.

Outline

- I. The 16th century in northern Italy saw a reaction to the excesses of Mannerism, a longing to return to more realistic art. The anti-Mannerist reform was mainly associated with the Carracci family of Bologna, but there were precursors to the Carracci reform, such as the art of Antonio Correggio (1489–1534).
 - A. Correggio came from a small town in northern Italy, but he became associated with the city of Parma, then in the midst of a cultural revival. He saw Mantegna's frescoes at Mantua and was exposed to Venetian painting and Leonardo's art. He evolved an inventive and original art that anticipated much in the 16th-century reform of style in art.
 - B. Correggio developed a proto-Rococo eroticism, as seen in *Venus, Satyr and Cupid*, also known as *Jupiter and Antiope* (c. 1524–1525). This painting depicts a sleeping Venus with Cupid beside her, as a satyr discovers the goddess of love. For his nudes, Correggio borrowed Leonardo's manipulation of light and shadow to create a fleshy quality. In their modeling and eroticism, his nudes anticipate 18th-century French painters, such as François Boucher.
 - C. Correggio's importance in illusionistic painting is illustrated in his *Assumption of the Virgin* (c. 1526–1530). This dome fresco in the cathedral was not quite complete at the time of Correggio's death in 1534.
 1. Note the concentric circles of the blessed, arranged in rings of clouds, who witness and accompany the Virgin in her Assumption.
 2. The most important source for this work was Mantegna's ceiling at Mantua, the oculus in the Camera degli Sposi.
 3. This *Assumption* is the principal model for all the illusionistic dome paintings of the Baroque and subsequent eras.
 - D. Correggio developed a gentleness and poetic realism, as seen in the *Mystical Marriage of St. Catherine* (c. 1523–1525), which contrasts

with the nervy line and neurotic temperament common among Mannerist painters.

1. This painting joined Leonardo's smoky modeling with Raphael's intimacy.
2. Note the circularity of the composition—the Madonna's body, St. Catherine's arm, and the Christ Child.
3. The subject is a mystical experience, in which the Christ Child places a ring on St. Catherine's finger. This metaphor of spiritual betrothal to God was popular, and among female saints, only St. Mary Magdalene surpassed St. Catherine in popularity.

II. Another precursor to Annibale Carracci was Federico Barocci (1535–1612). He was a generation older than Annibale and was born about the time that Correggio died.

- A. Our example is Barocci's *Rest on the Flight into Egypt* (c. 1573).
 1. This simple composition is designed in an X shape, with clear gestures and contrasts of motion.
 2. Barocci learned color from the work of Titian and other masterpieces in the ducal collection at Urbino.
- B. Barocci's simplicity was an important alternative to Mannerist complexity.
- C. He worked almost his entire life in his native Urbino, but he was famous enough to export paintings throughout Italy.

III. Annibale Carracci (1560–1609) was from Bologna. He was a pupil of his older cousin Ludovico (1555–1619) and, together with Ludovico and Annibale's older brother, Agostino (1557–1602), founded a teaching academy that became celebrated even outside Italy. Most of the important Bolognese painters of the next generation came from this academy.

- A. The academy's central principle was the importance of Naturalism, a reaction against the artificiality of Mannerism. Life drawing was emphasized, and virtually all the painters from Bologna at this time were marvelous draftsmen.
- B. The Carracci reacted against such Mannerist stylistic principles as artifice, tension of poses, conflicted compositions, emotional exaggeration, suppression or contradiction of Renaissance spatial coherence, and non-canonical proportions, such as elongations.
- C. Annibale was the finest artist among the three Carracci, although Ludovico's painting had a personal, mystical slant of considerable power.

IV. Annibale's *Butcher's Shop* (c. 1582–1583) was highly esteemed by aristocratic collectors despite its lowly subject. It belonged to the Gonzaga collection in Mantua, then Charles I of England, then the countess of

Bristol, and then General John Guise, who gave it to Christ Church, Oxford University, in 1765.

- A. It was not unusual in Italy at this time to use subjects from everyday life rather than the Bible, mythology, or history. Annibale Carracci and his relatives stressed this kind of theme at their academy.
- B. This painting is about 9 feet wide. There are six figures, a lamb, a dog, and animal carcasses in a frieze-like composition.
- C. In the shallow space of the painting, a soldier is at left, a butcher in a white gown weighing meat, an elderly woman behind him, and another butcher leaning forward from behind a counter. Hanging carcasses appear, and another butcher lifts one of them on to or off of a hook. A butcher with a knife, holding down a bound lamb, kneels in the center foreground.
- D. The lamb, scales, and carcass being "deposed" might suggest a Christian allegory, but for most viewers, the exaggerated burlesque elements of the painting—especially the soldier—do not permit such an interpretation.
- E. Despite the Bolognese Academy reforms and the return to Renaissance proportion and Naturalism, the Carracci did not abandon Classical or biblical subject matter but continued these themes with a renewed sense of reality.

V. In 1595, Annibale traveled to Rome to decorate rooms in the Farnese Palace, designed by Antonio da Sangallo the Younger.

- A. The palace was begun in 1514 for Cardinal Alessandro Farnese, who later became Pope Paul III. When Sangallo died in 1546, the work was continued by Michelangelo and completed by Giacomo della Porta. Between 1595 and 1601, Cardinal Odoardo Farnese commissioned Annibale Carracci and his assistants to decorate two rooms in the great palace, a small one, called the Camerino, and the large gallery.
- B. The Camerino was the cardinal's study. The centerpiece of this room's decoration is the *Choice of Hercules* (c. 1595–1597). *Hercules at the Crossroad* is another title for this theme.
 1. Hercules is shown between allegorical figures of Virtue and Vice. Vice, at right, is provocatively dressed, and she gestures toward the nearby woods, a place for rest and dalliance. Near her are musical instruments and the theatrical mask of comedy. Note that she stands on Hercules's left, his sinister side, which is shadowed and vulnerable to vice.
 2. Virtue is more fully robed, with a robust figure, and she points toward a steep path up a mountain, indicating that the attainment of virtue is never easy. She stands close to Hercules, lending her strength to his right side. At the top of the mountain is the winged horse Pegasus, a symbol connected to virtue and fame.

3. The male figure in the corner with the book and laurel wreath seems ready to record Hercules's choice.
 4. This was not mere decoration but a program designed by one of the cardinal's associates to celebrate the cardinal's virtues while illustrating the victory of virtue over temptation. The mythological subject was given a moral gloss.
 5. The rest of the room was frescoed, but because this centerpiece was rendered in oil on canvas, the Farnese family took it with them when they later moved to Naples.
 6. The *Farnese Hercules* (3rd century A.D.) is an ancient sculpture then in the palace. Annibale used this as a source for his Hercules.
- C. The Carracci also revitalized the Italian tradition of fresco painting, which explains the exalted reputation that the Farnese Gallery had for centuries.
- D. Our example shows a long view of the Farnese Gallery, which was frescoed from 1597 to 1600.
1. There is real sculpture on the left wall up to the cornice line, and the paintings begin at the end above the door.
 2. Above the main cornice, where the coved ceiling rises, everything is illusionistic painting.
 3. The coved vault was designed to look as if easel paintings were mounted on it. The subject of this cycle was the loves of mythological gods and goddesses.
- E. Another view of the Farnese Gallery looking up into the vault shows a fresco with what appear to be 11 framed paintings interspersed with large marble statues and bronze medallions, but all of it is painted. The long scene in the center is the *Triumph of Bacchus and Ariadne*, with *Polyphemus and Acis* at the far end.
- F. Another view shows a corner of the Farnese Gallery. This is painted to show male nudes, bronze medallions, an opening to the sky between the painted architecture, and "framed" paintings. Note that Annibale's nudes differ from Michelangelo's in the lack of tension in their poses.
- G. Another panel in the Farnese Gallery depicts *Polyphemus and Galatea*. Polyphemus, the one-eyed giant, plays the pan pipes that symbolize lust and sings to Galatea in the nearby sea. She is supported by two nymphs and a dolphin. Soon after this, she flees with her lover, Acis.
- H. At the other end of the gallery is *Polyphemus and Acis*. Polyphemus lifts a huge rock to throw at the fleeing couple.
- I. The *Triumph of Bacchus and Ariadne* (c. 1597–1600) is a fresco representing the two characters as a married couple.
1. This subject was often found on Roman sarcophagi, and it is clear that Annibale closely studied them. We see a relief-like

composition, which is appropriate for Annibale's concept of these scenes as easel paintings mounted on the ceiling.

2. The Bacchic procession is divided into two groups, with the center left open. The group at right shows Silenus being carried, while Bacchus and Ariadne are at left. In the middle, a satyr and maenad face each other.
3. Bacchus faces out and holds grapes in his left hand. Ariadne, in her own chariot, is about to receive the crown of stars.
4. For this commission for a cardinal's palace, the subjects of the gallery and Camerino were dictated to Annibale by one of the cardinal's advisors. There was a Christian or moral meaning that overlaid the mythological scenes.

VI. *Domine Quo Vadis? (Lord, Where Are You Going?)* (c. 1602) is one of the first great paintings to which the term *Counter-Reformation* can be applied. As St. Peter was leaving Rome, fearing capture and torture, he met Christ coming back in with his cross. Peter asks Christ where he is going, to which Christ replies that he is going to his second crucifixion. Peter then returns to Rome.

VII. Our last work is Annibale's *Pietà* (c. 1599–1600), probably painted for Cardinal Odoardo Farnese.

- A. This painting combines the formal grandeur of Michelangelo's *Pietà*, the spirit of Giovanni Bellini's *Lamentation*, and an echo of the expressive distortions of Mannerism.
- B. Note the resonant blue of the Virgin's robe and the curving body of Christ tilted toward us.
- C. Soon after this, Annibale, who had worked himself nearly to death on the Farnese Gallery, suffered a physical and mental collapse. After 1603, he painted little and, toward the end, "neither spoke nor remembered."

Works Discussed:

Correggio:

Venus, Satyr and Cupid, c. 1524–25, oil on canvas, 6' 2" x 4' 1 1/4" (1.88 x 1.25 m), Musée du Louvre, Paris, France.

Assumption of the Virgin, c. 1526–30, ceiling fresco, Parma Cathedral, Parma, Italy.

Mystical Marriage of St. Catherine, c. 1523–25, 42 x 40 1/4" (1.05 x 1.02 m), Musée du Louvre, Paris, France.

Federico Barocci:

Rest on the Flight into Egypt, 1573, oil on canvas, 4' x 7' 6" (1.2 x 2.2 m), Pinacoteca, Vatican Museums, Vatican State, Rome, Italy.

Annibale Carracci:

Butcher's Shop, c. 1582–83, oil on canvas, 6' 2" x 9' (1.9 x 2.7 m), Christ Church, Oxford University, Oxford, Great Britain.

Choice of Hercules, c. 1595–96, oil on canvas, Capodimonte, Naples, Italy. Farnese Gallery, 1597–1600, fresco, 66 x 22' (20 x 6.7 m), Palazzo Farnese, Rome, Italy.

Polyphemus and Galatea, *Polyphemus and Acis*, *Triumph of Bacchus and Ariadne*, c. 1597–1600, fresco, Farnese Gallery, Palazzo Farnese, Rome, Italy.

Domine Quo Vadis? (Lord, Where Are You Going?), c. 1602, oil on panel, 30 ½ x 22 ¼" (77.4 x 56.3 cm), National Gallery, London, Great Britain.

Pietà, c. 1599–1600, oil on canvas, 5' 1 ½" x 4' 10 ½" (1.5 x 1.4 m), Museo e Gallerie Nazionali di Capodimonte, Naples, Italy.

Further Reading:

Charles Dempsey, *Annibale Carracci: The Farnese Palace, Rome*.

W. Friedlaender, *Mannerism and Anti-Mannerism in Italian Painting*.

Questions to Consider:

1. What makes Correggio's art original?
2. Compare Annibale Carracci's *Triumph of Bacchus and Ariadne* to Titian's depiction of Bacchus and Ariadne.

Lecture Twenty-Nine Caravaggio

Scope: In this lecture, we focus on a single artist of the Catholic Counter-Reformation, Caravaggio. Briefly outlining his scandalous life, we will see why critics are confounded by his sexual undertones as well as his profound reverence for sacred subjects. In addition, we will look at the treatment of light and dark in many of his paintings. We will explore some of Caravaggio's individual works, as well as his commissions for two chapels.

Outline

- I. We have discussed the artistic reform initiated by the Carracci Academy, a reaction against Mannerist artifice and a return to greater realism. We have also discussed a significant religious and social reform of the 16th century, the Protestant Reformation. Now, we must mention the Catholic Counter-Reformation.
 - A. The Catholic Counter-Reformation, following the Protestant revolt, began with the Council of Trent that convened in 1545 and continued to meet sporadically over a 20-year period. The council was concerned with liturgical and bureaucratic reform and stemming the flood of converts to Lutheran, Calvinist, and other Protestant sects.
 - B. Often the council turned its attention to the role of art and architecture in an attempt to recover the Church's power and wealth. Many historians prefer to speak of Counter-Reformation art only when speaking of post-Trentine art of the last third of the 16th century. I apply it also to much art of the 17th century. The art, however, is more important than the label itself.
- II. Michelangelo Merisi da Caravaggio (1571–1610) was probably born in Milan, but he grew up in Caravaggio, near Milan. He is known by the name of his town probably because he shared his first name with the famous Michelangelo, and contemporaries needed to avoid confusion.
 - A. Between 1584 and 1588, Caravaggio apprenticed with Simone Peterzano in Milan, an artist who shared the Naturalistic ideals of the Carracci. This was unusual because Mannerist art had flourished around Milan. The new realistic style found many adherents in the Milan area, and they influenced Caravaggio.
 - B. Caravaggio arrived in Rome in late 1592 or early 1593. Those who would judge artists by the morality of their lives have always disliked Caravaggio, much of whose life is to be read in the police records of the day. He found some early patrons—a Vatican lawyer, a monsignor who

was a high-ranking Vatican official, and later, the Cardinal Francesco del Monte.

1. Del Monte lived at the Palazzo Madama and surrounded himself with young musicians, writers, and painters. He eventually owned at least eight paintings by Caravaggio, who remained in his service and patronage until at least 1600.
2. Many paintings from the beginning of Caravaggio's residence in Rome have homoerotic overtones, and there is little doubt that the artist was homosexual. The secular subjects that he painted attest to the cardinal's tastes.

C. Around 1600, Caravaggio's police record was a matter of brawls and assaults and later escalated to carrying a sword without a license and using a sword in a dispute over a woman. Imprisoned several times, he had to leave Rome at least once. In 1606, he killed a man in a duel and fled again. He had often been rescued from his difficulties by members of the Roman nobility and was given sanctuary in a country estate of the Colonna family.

III. Our first example shows Caravaggio's *Boy with a Basket of Fruit* (c. 1594). This still life embraces a homoerotic sensuality, but most historians believe that it was painted before the artist went to live with Cardinal Del Monte.

IV. At the time of Del Monte's patronage, Caravaggio began to paint the religious masterpieces that would define his career and fame, one of them the *Rest on the Flight into Egypt* (c. 1596–1597). It is not known who commissioned this painting, although it was owned by Prince Pamphilj by 1672.

- A. There is a more extensive landscape here than in any other painting by Caravaggio. The subject demanded it, but Caravaggio utilized it in an unorthodox way, for a mood rather than a locale.
- B. The Holy Family is seated in the foreground, flanking a partially nude angel playing the violin. A contemporary theologian insisted that the nudity of angels signified their freedom from earthly contamination. The angel has his back to us; his left wing divides the composition vertically.
- C. The left side of the painting is dense and physical. Joseph and the ass are compact, the materials of robes and baggage are thick, and the space is compressed. This is the earthly side, which is balanced by the fluid, spiritual zone on the right. The angel's right wing leads to the Madonna and child. Mary sits sleeping, holding the child, illuminated by the evening sky.
- D. The landscape consists of a field, trees, and a tangle of leaves and grass; it seems to be an expression of Mary's dreaming, representing a safe haven from danger.

E. In other representations of this subject, angels often accompany the family and sometimes offer food. Only in Caravaggio's do they offer music. Contemporary music lovers would have known that the score that the angel plays is a motet in honor of the Virgin Mary, composed by a Franco-Flemish composer named Noël Bauldewijn and published in 1519.

V. An early commission that distinguished Caravaggio was the Contarelli Chapel (c. 1599–1602) in the church of S. Luigi dei Francesi.

- A. This is the church of the French nation in Rome and the chapel of the Contarelli family. Its decoration was commissioned by Matteo Contarelli (Matteu Cointrel), a French cardinal, who died in 1585 before any work had been done. In 1591, his heirs commissioned an artist to fresco the chapel, but only the vault was completed. In 1599, Caravaggio was commissioned to paint the side pictures in oil.
- B. Caravaggio painted *alla prima*, directly on the canvas, without the use of preparatory drawings transferred to the canvas for painting. He made changes, as he worked, and some of those are visible through the thin paint surface today. Reappearances of a first design are known as *pentimenti*, Italian for "repentances."
- C. *St. Matthew and the Angel* was a painting done for the altarpiece, which was commissioned last. The artist's first rendition was rejected, passed on to a collector, and eventually destroyed in Berlin during World War II. This rendition was rejected because of St. Matthew's plebian characteristics and the physical closeness between the angel and Matthew. The replacement shows Matthew elegantly dressed, with the angel not directly in contact with him.
- D. Caravaggio painted larger lateral narrative scenes from the life of St. Matthew for the chapel, including the *Calling of St. Matthew*, which shows Matthew, the tax collector, being called by Jesus to be one of his disciples.
 1. The tax office has light falling through an unseen window at right, while the window with the swinging shutter is covered with what may be oilskin.
 2. Matthew is at the center of the table, and there is an elderly accountant, a boy counting coins, and two young dandies. Christ and St. Peter enter from the right; note their positions, their hands, and the accompanying light.
 3. Caravaggio used light and dark to dramatize the story.
 4. Note Christ's hand. Caravaggio probably borrowed this from Michelangelo because it echoes the hand of God in the *Creation of Adam*, but it doesn't have the same tension. Instead, it has the lassitude of Adam's hand in the *Creation*. God's hand is firm, his forefinger straight, where Jesus' hand, like Adam's, is relaxed. This

borrowing seems intentional, because Jesus can be seen as the second Adam, come to redeem the Fall from grace. Caravaggio has referred to the Sistine *Creation of Man* with the thoughtfulness of a Counter-Reformation artist who knew theological concepts well.

- E. Let's look closer at the *Martyrdom of St. Matthew*, a complex painting.
 1. The figures rush away from the center scene, where Matthew is about to be martyred, while an angel appears.
 2. In the left background, we see a self-portrait of the artist. The Counter-Reformation stressed witnessing, attesting one's faith, and there are many examples of artists including themselves as witnesses to sacred events.

VI. Caravaggio received a commission for two paintings in the Cerasi Chapel in the Church of Santa Maria del Popolo, the *Crucifixion of St. Peter* and the *Conversion of St. Paul*.

- A. The *Crucifixion of St. Peter* emphasizes the upward push of the cross, while the figures remain anonymous.
- B. In the *Conversion of St. Paul*, the subject is expressed through the drama of light and shadow.
- C. The placement of these paintings in the chapel is important and affects the way they are viewed.

VII. Caravaggio left Rome in May 1606, after he had killed a man in a duel, and never returned. He traveled to Naples, then to Malta, where he found employment with the Knights of Malta. There, he quarreled with a knight and was imprisoned, but he escaped prison and fled to Sicily, first to Syracuse, then Messina and Palermo, before returning to Naples. Wherever he went, he left rapidly executed masterpieces behind him. In 1609 in Naples, he was overtaken by agents from Malta and severely wounded in a knife attack.

VIII. During Caravaggio's last years, his paintings were religiously resonant and deeply personal, as we see in *David with the Head of Goliath* (c. 1609–1610).

- A. This depicts the young David contemplating the decapitated head of Goliath. The head has the features of Caravaggio.
- B. Just as Michelangelo endowed the head of the flayed skin of Bartholomew with his features, so Caravaggio put himself into the picture. This painting could have sexual implications or hint at defeat.

IX. Caravaggio received a significant commission in Rome for a chapel in Santa Maria in Vallicella, called the Chiesa Nuova (the New Church). The church was identified with the priest and soon-to-be saint Filippo Neri, whose devotion to the Counter-Reformation was profound. We see *The Entombment* (c. 1602) from this chapel. In 1797, Napoleon took the

painting from the church and transported it to the Louvre (then the Musée Napoleon). When it was repatriated after Waterloo, it was placed in the Vatican rather than in its original location.

- A. We see an echo of Michelangelo's *Pietà* (1498–1499); Christ's torso and arm are similar, as is the hand supporting the shoulder. But the *Pietà* is a pyramid in which Christ is embedded, and this Christ is at the bottom of a falling diagonal.
- B. The diagonal begins with St. Mary Magdalene, standing at right, both arms raised and looking upward. While one arm is vertical, the other starts the slow fall of the composition. Another female saint presses a cloth to her eyes, and beside her head is the Madonna's blue-cowled head.
- C. Directly below the Madonna's head is Nicodemus who, we have seen, supported the dead Christ in Michelangelo's later *Pietà* (c. 1547–1555). Here he grasps Christ's legs with both hands; to the left of his head is St. John the Evangelist, who supports the torso.
- D. John's hand supports Christ's shoulder but also touches the lance wound in his side. The Madonna's arms are spread wide, but because they are obscured by John and Nicodemus, we see only the hands—one in shadow and the other in light—above Christ's head. This seemingly disembodied hand is given movement by light, and its gesture becomes one of benediction.
- E. This fan of hands and heads comes to a rest in the brightly illuminated body of Christ, only to be continued by the downward curve of his arm and the accompanying winding sheet.
- F. Christ's hand touches the stone slab, which is the lid of the tomb.
- G. The stone would have been just above the altar. Christ's hand leads to the tombstone, to the altar, and his body seems about to be deposited upon the altar; this alludes directly to the rite of the Mass. In addition, it is the visualization of the metaphor of Christ as the cornerstone of the Church.
- X. In the summer of 1610, believing that a pardon was imminent that would allow him to return to Rome, Caravaggio sailed north. When he debarked temporarily, he was jailed in a case of mistaken identity, and the ship sailed with all of his possessions but without him. Apparently, he set out on foot and fell ill, perhaps with malaria. He died on July 18, 1610, at age 38.

Works Discussed:

Caravaggio:

Boy with a Basket of Fruit, c. 1594, oil on canvas, 27 ½ x 26 ½" (70 x 67 cm), Galleria Borghese, Rome, Italy.

Rest on the Flight into Egypt, 1596–97, oil on canvas, 4' 5" x 5' 5 ¼" (1.35 x 1.66 m), Doria-Pamphilji Gallery, Rome, Italy.

St. Matthew and the Angel (destroyed), c. 1600–01, oil on canvas, 7' 7 ¼" x 6' (2.31 x 1.82 m), for the Contarelli Chapel, Church of S. Luigi dei Francesi, Rome, Italy.

St. Matthew and the Angel, c. 1602, oil on canvas, 9' 8 ¾" x 6' 2 ½" (295 x 195 cm), Contarelli Chapel, Church of S. Luigi dei Francesi, Rome, Italy.

Calling of St. Matthew, 1599–1600, oil on canvas, 10' 6 ¾" x 11' 2" (3.22 x 3.40 m), Contarelli Chapel, Church of S. Luigi dei Francesi, Rome, Italy.

Martyrdom of St. Matthew, 1599–1600, oil on canvas, 10' 7 ¼" x 11' 3" (3.23 x 3.43 m), Contarelli Chapel, Church of S. Luigi dei Francesi, Rome, Italy.

Crucifixion of St. Peter, 1601–03, oil on canvas, 7' 6 ½" x 5' 9" (2.3 x 1.7 m), Cerasi Chapel, Church of Sta. Maria del Popolo, Rome, Italy.

Conversion of St. Paul, 1601–03, oil on canvas, 7' 6 ½" x 5' 9" (2.3 x 1.7 m), Cerasi Chapel, Church of Sta. Maria del Popolo, Rome, Italy.

David with the Head of Goliath, c. 1609–10, oil on canvas, 4' 1 ¼" x 3' 3 ¾" (1.25 x 1.01 m), Galleria Borghese, Rome, Italy.

The Entombment, c. 1602, oil on canvas, 9' 10" x 6' 8" (3 x 2 m), Pinacoteca, Vatican Museums, Vatican State, Rome, Italy.

Further Reading:

Catherine Puglisi, *Caravaggio*.

Howard Hibbard, *Caravaggio*.

Questions to Consider:

1. Compare Caravaggio's use of light and dark in the *Calling of St. Matthew* and *The Entombment*.
2. Do you think Caravaggio's morality affected his painting? Why or why not?

Lecture Thirty

Italian Baroque Painting in Rome

Scope: Annibale Carracci and Caravaggio, two artists previously discussed, formed a bridge from art of the 16th century to the 17th century. They are also considered founders of the 17th-century style called *Baroque*. We will continue to study Italian Baroque artists during this time period. In addition, we will discuss the role of the Church in the artistic revival in Italy after the Sack of Rome.

Outline

- I. The Sack of Rome in 1527 resulted in physical and psychological catastrophe for the city. The climate was similar to the period following the Black Death in the 14th century—austere, anti-Humanist, even anti-artistic. Recovery began in 1585 with the papacy of Sixtus V, who began to transform Rome.
 - A. The repair of aqueducts allowed access to water for parts of Rome that had largely been abandoned. In turn, these sections of the city became accessible to pilgrims who traveled to Rome to visit St. Peter's and other pilgrimage churches, such as Santa Maria Maggiore or St. Paul's Outside the Walls.
 - B. Broad avenues were constructed to connect these basilicas, and the northern gateway to Rome was dramatized with a restructured piazza, the Piazza del Popolo, with three avenues fanning into the city.
 - C. The period saw rapid canonization of Counter-Reformation men and women who had demonstrated their commitment to the ideals of the early Christian era, as well as to the needs of the poor and suffering. These new saints had sometimes lived within memory and, therefore, were especially meaningful.
- II. The Church was ready to demonstrate the grandeur of the revitalized capital of Western Christianity by building and decorating new churches and palaces, and the patronage of popes and their aristocratic families flowed freely. In the service of these objectives, a new stylistic language developed that came to be known as *Baroque*.
 - A. Baroque is a style ornamented in a curvilinear and highly decorative way; its name derives from the French and Portuguese word *barocco*, meaning an irregularly shaped pearl.
 - B. Some art historians refuse to call the French classical artist Poussin a Baroque artist, though he worked in Rome at the height of the style. Some would rather not call Caravaggio a Baroque artist, and there have been many other exclusions. Others want to move the beginning of the

style to around 1550 or extend the style to the middle of the 18th century to the death of Tiepolo, the great Venetian painter.

- C. Although one historian has written that a “dangerous use [of the term *Baroque*] is as a synonym for 17th century,” that is how we will use it here. The art is more important than the terminology because the stylistic variants in the period are much more numerous than those in Mannerism, and the distinctions become distracting. In addition, many people still use the word *Baroque* to mean “excessive” or “fantastically over decorated,” descriptions which we would prefer to avoid.

III. Guido Reni (1575–1642) was a Bolognese artist who was influenced by and worked in the Carracci Academy. He first went to Rome in 1595, returned to Bologna around 1600–1603, then returned to Rome and remained there until 1614. He was trained in the Carracci Academy, absorbing both Naturalism and Classicism.

- A. Our example is Reni’s *Crucifixion of St. Peter* (c. 1601–1603), which can be compared to Caravaggio’s depiction of the same subject.
 - 1. Despite their differences, Reni used Caravaggio’s technique of strong contrast between light and dark.
 - 2. Reni also combined an emphasis on light with *decorum*, creating forms with a decorative idealism that tempers stark realism.
 - 3. Instead of emphasizing the weight of raising the cross evident in Caravaggio’s painting, Reni’s uses decorative figures that create a more “attractive” picture.
- B. Our next example is *Massacre of the Innocents* (c. 1611–1612).
 - 1. Reni’s depiction of this subject influenced many subsequent artists.
 - 2. When compared to Giotto’s depiction, Reni’s painting is “edited”; that is, there are fewer people in the scene.
 - 3. Note the fleeing women, pictured at right and at left, that create a dynamic balance.
- C. Reni returned to Bologna in 1614, and his style changed back to Bolognese Classicism. Reni became the leading painter in Bologna for more than 20 years with this style, which diverged from the main style of the Roman Baroque.

IV. Domenichino (1581–1641) was one of the most important Carracci pupils.

- A. He worked first with Ludovico, then joined Annibale in Rome to work on the Farnese Gallery, where he had a major hand in the wall decorations. After a brief visit to Bologna in 1619, he returned to Rome when a Bolognese pope, Gregory XV, bestowed liberal patronage on all Bolognese artists. Unfortunately, the pope died after only two years in office. Bitter rivalry with Giovanni Lanfranco for major commissions led to Domenichino’s departure for Naples, where he lived the last 10 years of his life.

- B. Annibale Carracci was important in developing landscape as a subject in Italian painting—a serene, classical style of landscape painting. Domenichino followed him in this vein as well as others.

C. Domenichino’s *Landscape with St. George Killing the Dragon* (c. 1610–1615) is shown here. Note the clear figures and the sweep of landscape with diffused light.

D. The *Last Communion of St. Jerome* (c. 1614) is a scene of dignity and nobility. The elderly St. Jerome kneels on the steps, where a priest offers him communion. St. Jerome is accompanied by his faithful lion. The elaborate painted architecture in this altarpiece reflected current architectural style.

E. *St. Cecilia Distributing Clothes to the Poor* (c. 1615–1617) is a fresco in the same church as Caravaggio’s Contarelli Chapel. The painting uses a pyramidal shape that leads up to the principal figure.

V. The artist Guercino (1591–1666) was known by his nickname, meaning “squint-eye,” although his real name was Francesco Barbieri. He was born in Cento, near Bologna, and was first influenced by Ludovico Carracci, then Caravaggio. Despite these powerful influences, he was an original painter. When the Bolognese pope died, Guercino returned to Cento, but when Guido Reni died in 1642, Guercino moved to Bologna and took over Reni’s practice.

- A. Our example shows *Shepherds in Arcady* (c. 1618).
 - 1. Two shepherds are presented at half-length, which was typical of Guercino. They contemplate a skull representing death.
 - 2. The skull is understood to speak the words inscribed below it: “*Et in Arcadia Ego*,” meaning “Even in Arcady there am I [death].”
- B. Returning briefly to Guido Reni, we see his *Aurora* (c. 1612–1614), a ceiling fresco.
 - 1. This is a Classical work, in which dawn (Aurora) precedes Apollo in his chariot. He is accompanied by dancing female figures.
 - 2. Note the landscape at lower right.
- C. Our next example shows Guercino’s fresco of the same subject, *Aurora* (c. 1621–1623).
 - 1. One must stand in the center of the room below the painting to observe it correctly. From the cornice on, everything is painted in strict perspective which demands a single viewpoint.
 - 2. Here Aurora is pictured in the chariot, not Apollo.

VI. The career of Pietro da Cortona (1596–1669) was centered in Rome. As Italy’s greatest Baroque painter, his importance is enormous both as an easel painter and a fresco decorator, but his popular reputation outside of Italy has never equaled his importance. He was also a significant architect.

- A. Our example is a famous ceiling fresco for the Palazzo Barberini, *Divine Providence* (c. 1633–1639).
- B. In the 1620s, the rebuilding of an earlier palace was commissioned by Cardinal Francesco Barberini while his uncle, Urban VIII, was pope. By the 1630s, the new palace was ready for its principal decoration, the ceiling of the grand salon.
- C. The subject for the ceiling is built around the papacy of the Barberini family. A detail shows the papal coat of arms, the papal tiara, and three bees in formation—the Barberini emblem.

VII. Giovanni Lanfranco (1582–1647) was born in Parma. He was a pupil of Agostino Carracci, but he was also deeply influenced by Correggio.

- A. Our example shows an apse fresco, *St. Charles Borromeo Ascending to Heaven* (c. 1646–1647). The architecture and figures are clear; this is a splendid example of Baroque illusionism.
- B. Lanfranco painted the first fully illusionistic church dome of the Baroque in Sant' Andrea della Valle in Rome 20 years earlier.

VIII. Giovanni Battista Gaulli was known by his nickname, Baciccio (1639–1709). He was born in Genoa, where the most important influence on his development was the art of Rubens and van Dyck, who had worked there early in the century. In Rome, Baciccio fell under the influence of Bernini, who is believed by some to have designed the ceiling decoration of the Church of il Gesu that Baciccio painted.

- A. Our example is Baciccio's *Adoration of the Holy Name of Jesus* (c. 1674–1679).
- B. The monogram for Jesus was IHS, a Greek abbreviation of Jesus. Here the monogram virtually disappears in the brilliance of the painted light.

IX. With this last work, we have reached a high watermark of the Roman Baroque and the Counter-Reformation. This represents the nearly complete rebound of the Roman Catholic Church from its threatened state after the Protestant Reformation. The Church was richer and more universal than it had ever been.

Works Discussed:

Guido Reni:

Crucifixion of St. Peter, 1601–03, oil on panel, 10' x 5' 7 ¼" (3 x 1.7 m), Pinacoteca, Vatican Museums, Vatican State, Rome, Italy.

Massacre of the Innocents, 1611–12, oil on canvas, 8' 9 ½" x 5' 7" (2.7 x 1.7 m), Pinacoteca, Bologna, Italy.

Aurora, 1612–14, ceiling fresco, Casino Rospigliosi, Palazzo Pallavicini, Rome, Italy.

Domenichino:

St. George Killing the Dragon, c. 1610–15, oil on panel, 20 ¾ x 24 ¼" (52.7 x 61.8 cm), National Gallery, London, Great Britain.

Last Communion of St. Jerome, 1614, oil on canvas, 13' 9" x 8' 4 ¾" (4.1 x 2.6 m), Pinacoteca, Vatican Museums, Vatican State, Rome, Italy.

St. Cecilia Distributing Clothes to the Poor, 1615–17, fresco, St. Cecilia Chapel, Church of S. Luigi dei Francesi, Rome, Italy.

Guercino:

Shepherds in Arcady (Et in Arcadia Ego), c. 1618, oil on canvas, 32 ¼ x 35 ¾" (82 x 91 cm), Galleria Nazionale d'Arte Antica, Rome, Italy.

Aurora, 1621–23, fresco, Villa Ludovisi, Rome, Italy.

Pietro da Cortona:

Divine Providence, 1633–39, fresco, Palazzo Barberini, Rome, Italy.

Giovanni Lanfranco:

St. Charles Borromeo Ascending to Heaven, c. 1646–47, ceiling fresco, Church of S. Carlo ai Catinari, Rome, Italy.

Baciccio (Giovanni Battista Gaulli):

Adoration of the Holy Name of Jesus, 1674–79, apse fresco, Church of Il Gesu, Rome, Italy.

Further Reading:

Rudolf Wittkower, Jennifer Montagu, and Joseph Connors, *Art and Architecture in Italy, 1600–1750*, Vol. 1: *Early Baroque*.

Questions to Consider:

1. How did the Carracci influence the art of Guido Reni?
2. How did the Church in Rome affect 17th-century art?

Lecture Thirty-One

Gian Lorenzo Bernini

Scope: In this lecture, we will look at Bernini, the single greatest artist in Rome during the Baroque period. Bernini was a painter, architect, and above all, a sculptor. We will focus on his sculpture, including his virtuosic *Apollo and Daphne*, and marvel at his sweeping piazza in front of the Basilica of St. Peter's in Rome. We will explore a half dozen of his works to try to grasp the depth and breadth of his abilities.

Outline

- I. Gian Lorenzo Bernini (1598–1680) was born in Naples, where his father, Pietro, had moved from Florence seeking work. Pietro taught his son sculptural techniques, but the son quickly outpaced the father. The innate talent of Bernini has never been surpassed by any sculptor whose work survives in sufficient numbers to properly judge it.
 - A. Among Italian artists, Bernini is the universal genius of the 17th century—its greatest sculptor, one of its premier architects, and a gifted painter who put that medium aside in favor of sculpture.
 - B. In 1605 or 1606, Pietro Bernini returned to Rome, probably to work on a sculptural project for Pope Paul V of the Borghese family. Gian Lorenzo grew up and began his career in Rome at a moment of intense artistic activity under Paul V.
- II. The Galleria Borghese is the former Villa Borghese, the 17th-century home of Cardinal Scipione Borghese, the most significant patron of the young Bernini and of the early Italian Baroque.
 - A. One important commission Bernini had from Scipione Borghese was *Pluto and Proserpine* (in Greek, *Persephone*) (c. 1621–1622).
 1. The front view shows Pluto abducting Proserpine, daughter of Ceres, goddess of cultivation, to carry her off to the underworld.
 2. In the diagonal view, note the carving of the hand pressing into the flesh.
 3. The serpentine pose of the figures was borrowed from the Flemish-born 16th-century sculptor Giovanni da Bologna. Compare Bernini's statue to Giovanni da Bologna's *Rape of a Sabine Woman* (c. 1579–1583), in which he created this serpentine pose.
 - B. Another important commission from Scipione Borghese was *Apollo and Daphne* (c. 1622–1625).
 1. In the *Metamorphoses*, Ovid relates, “as soon as [Apollo] saw Daphne, he fell in love with her, and wanted to marry her,” but at

her pleading, Daphne's father transformed her into a tree as she fled from Apollo.

2. The tree was a laurel, and Apollo made it his symbol—thus, the laurel wreath of victory.
3. Bernini modeled Apollo partially after the *Apollo Belvedere*.

- III. Bernini received a commission for the Cornaro Chapel (c. 1645–1652) from Cardinal Federico Cornaro, a member of the Cornaro family from Venice.
 - A. The cardinal settled in Rome in 1644 and wanted a funerary chapel built for him in the Carmelite church of Santa Maria della Vittoria. The chapel might never have been designed by Bernini, except that he had fallen from favor when there was a change in popes. During the 1640s, Bernini took on more private commissions, including the Cornaro Chapel. We look at an 18th-century painting showing this chapel, of which the principal subject is the ecstasy of St. Teresa.
 - B. St. Teresa of Avila was a 16th-century Spanish monastic reformer and mystic, an important Counter-Reformation figure and founder of the Discalced Carmelite Order. After her canonization in 1622, representations of her vision began to appear in churches of this order.
 - C. To create the chapel, the outer wall of the church was extended, since the transept was so shallow. Part of the chapel lies outside the church's exterior wall, which allowed Bernini to introduce a separate light source from a lantern, a covered opening on the projecting section outside.
 - D. A projection above the altar, similar to a stage, contains a marble group of St. Teresa and an angel. It is lit from above with the natural light from the lantern, and light spreads on the gilded “rays” above the group. The very top of this chapel has a painted glory of angels adoring the Holy Spirit, designed but not painted by Bernini.
 - E. In the lower level, below the cornices, is the *Ecstasy of St. Teresa* in the middle and two side boxes. On the flanking walls of the chapel are two balconies that look like theater boxes, loges. They are populated by the seven cardinals of the Cornaro family, although but six of the seven lived in the 16th century, and the other was Federico whose burial place is here in the chapel. The eighth figure was Federico's father.
 1. On the left side, some of these cardinals are discussing the vision, not looking at it, since they did not see it. It is the interaction among the cardinals that is original here.
 2. On the right side, we see the rest of them.
 - F. Bernini's assistants carved these sculptural groups, and one of his painters did the vault above the chapel, but Bernini made the overall design and carved the central group, which shows the *Ecstasy of St. Teresa*. Teresa was a mystic who was also a reformer, organizer, and administrator. Bernini was guided in his creation by her own words describing her vision of an angel plunging a spear into her heart.

IV. Next, we will look at the *Fountain of the Four Rivers* (c. 1648–1651).

- A.** Bernini came back into papal favor and was commissioned by the pope for this fountain. An aerial view of the Piazza Navona reveals the original shape of the Roman arena which became the piazza, the Palace Pamphilj, the Church of Sant’Agnese, the *Fountain of the Four Rivers*, and two other fountains.
- B.** The largest element of the *Fountain of the Four Rivers* is a Roman obelisk with the dove of the Holy Spirit on top, also symbolizing the Pamphilj family.
- C.** The fountain represents the four great rivers of the world—Danube, Nile, Rio de la Plata, and Ganges—and the symbolic rivers of Paradise.
- D.** The last bay of the Pamphilj Palace has a window where the pope appeared when he was home; another window was the pope’s bedroom.
- E.** Consider the symbolic impact of this piazza in Counter-Reformation Rome: an ancient Roman arena, the papal palace, an adjoining church with early Christian relics, the Fountain of the Four Rivers of the world and of Paradise.

V. Bernini’s work at St. Peter’s began long before his triumph in Piazza Navona under the patronage of Pope Urban VIII Barberini (1623–1644), and it continued until his death.

- A.** The crossing or transept of St. Peter’s had evolved to become an impressive ceremonial space when Bramante and, later, Michelangelo were refining the design of the new St. Peter’s. They intended it, as did Pope Julius II, to be a Greek cross in shape, without the long nave of the old basilica, and thus, a centrally planned church.
- B.** Eventually, the conservative ideology of the Counter-Reformation, which stressed ritual processions, forced the nave to be built in the traditional Latin cross design.
- C.** Our example is Bernini’s *Baldacchino*, which is over the papal altar; the tomb of St. Peter is below in the crypt.
 - 1.** Note the twisted columns, called Solomonic columns, of *Baldacchino*. They originated in columns from the old St. Peter’s Basilica. Bernini retained the columns and put them in the upper balconies of the piers of the crossing. These columns flank reliquaries. The four main relics of the Church are protected there, and below them, in each niche, is a statue of the saint associated with each relic. For example, the statue of *St. Helen with the True Cross* goes with the relic that is a piece of the True Cross.
 - 2.** On another pier is the statue of *St. Longinus*. The relic associated with this is a piece of Longinus’s spear, which he used to lance Christ’s side before his conversion. Note that the composition of the figure is an inverted triangle.

- D.** Another view of the *Baldacchino* shows the *Cathedra Petri* (Throne of St. Peter) in the apse of the church. This is a huge structural group with the figures of four Fathers of the Church holding a sculptural structure that supposedly contains the papal throne of St. Peter, the first pope.
- E.** Bernini also designed the Piazza of St. Peter’s, with its elliptical shape symbolizing the arms of the church embracing those in the piazza.
 - 1.** Originally the piazza was partially closed with a “hyphen,” which was later removed by Mussolini to create a long triumphal avenue.
 - 2.** Another view shows the piazza during the funeral of John Paul II, filled with people, as Bernini intended it to be.

VI. Bernini died in 1680, not long after a stroke had cost him the use of his right arm. He remarked that it had earned the right to early rest.

Works Discussed:

Gian Lorenzo Bernini:

Pluto and Persephone, 1621–22, marble, 7' 4 ½" H (2.23 m H), Galleria Borghese, Rome, Italy.

Apollo and Daphne, 1622–25, marble, 8' H (2.4 m H), Galleria Borghese, Rome, Italy.

Ecstasy of St. Teresa and Family Cardinals, 1645–52, marble, Cornaro Chapel, Church of Sta. Maria della Vittoria, Rome, Italy.

Fountain of the Four Rivers, 1648–51, travertine and marble, Piazza Navona, Rome, Italy.

Piazza before St. Peter’s, 1656–67, Rome, Italy.

Baldacchino, 1624–33, gilt bronze, 85' H (26 m H), Basilica of St. Peter’s, Rome, Italy.

St. Longinus, 1629–38, marble, 14' 9" H (4.5 m H), Basilica of St. Peter’s, Rome, Italy.

Giovanni da Bologna:

Rape of a Sabine Woman, 1579–83, marble, 13' 5 ½" H (4.1 m H), Loggia dei Lanzi, Florence, Italy.

Further Reading:

Charles Avery, *Bernini: Genius of the Baroque*.

Charles Scribner, *Masters of Art: Bernini*.

Questions to Consider:

- 1.** We have studied several paintings depicting mythological subjects. How does Bernini’s sculptural medium change the presentation of the subject?
- 2.** How does Bernini unify the elements of the *Baldacchino* in his design?

Lecture Thirty-Two

Peter Paul Rubens

Scope: A world-famous artist during his lifetime and after, Peter Paul Rubens received innumerable commissions throughout his career. In this lecture, we will look at some of these works, including three altarpieces, his Marie de' Medici cycle, and self-portraits and landscapes.

Outline

- I. Peter Paul Rubens (1577–1640) was born in Siegen, Germany, where his father, Jan, a lawyer from Antwerp, was living in a sort of exile after imprisonment for adultery. He was pardoned, and the family moved to Cologne. When Jan died in 1587, the mother and sons returned to Antwerp.
 - A. Rubens began to study painting at about 15, apprenticing with artists working in the Mannerist style. He became a master in the Antwerp painters' guild in 1598. In 1600, he left for Italy, and in Venice, he met the current duke of Mantua, Vincenzo de Gonzaga. He entered the service of the duke, the most important step in his career as a painter.
 - B. In the court of Mantua he saw Mantegna's great frescoed chamber, as well as a large collection of masterpieces of painting. Rubens would contribute greatly to this collection during his eight years of service.
 - C. Rubens traveled widely for the duke and on his own account, visiting Florence, Rome, Genoa, and Spain, among other places. He produced paintings in Rome and Genoa that clinched his reputation.
 - D. In 1608, he returned to Antwerp after hearing of his mother's illness. He never resumed his service in Mantua because he was appointed court painter to the Archdukes Albert and Isabella of the southern Netherlands.
 - E. Philip II of Spain had invaded the Netherlands because he was intent on crushing the Protestant rebellion. The invasion of 1567 was unyielding in its attempt to impose orthodoxy. The northern Netherlands organized in armed opposition in 1568, beginning the Eighty Years' War.
 - F. Although it was 80 years before a final peace treaty was reached, a de facto peace arrived much earlier, and the northern Netherlands flourished, while the south, which remained under Spanish Habsburg rule, languished. One reason was the blockade of the Scheldt River, which almost totally closed Antwerp to trade. Isabella, co-regent of the southern Netherlands, was the daughter of Philip II; thus, the territory was supported by Spain's wealth. Aristocratic and Catholic patronage was abundant, and the opportunities for Rubens were limitless.
- II. Our first example is the wedding portrait of Rubens and his first wife,

Isabella Brandt (c. 1609). This work is Mannerist in composition and sheen, but it is Rubensian in robustness and optimism.

- III. There are echoes of Italy in Rubens's first great work, a triptych, *Raising of the Cross* (c. 1609–1610). This altarpiece was not painted for the Antwerp Cathedral although it is now housed there.
 - A. The three panels are linked in a united composition in which the space is continuous between the wings and centerpiece.
 - B. The left side shows St. John and the Virgin Mary and another group of people looking at the cross. Note the mother and child who seem to pull us into the painting.
 - C. The center panel shows the cross being raised, and the composition uses a diagonal from the upper left to the lower right. Figures with musculature reminiscent of Michelangelo pull at the cross to raise it.
 - D. The two thieves to be crucified with Christ are in the background of the right panel.
 - E. The composition of the three panels together appears to form a W shape, with a triangle in the center panel.
 - F. The source of the center figure is probably the *Laocoön*, an ancient Hellenistic sculpture.
 - G. Anton Ghering's painting of the interior of the Church of St. Walburga in Antwerp (c. 1661) shows the original location of this painting.
- IV. Our next example shows the *Deposition Altarpiece*, which was painted for the Antwerp Cathedral (c. 1612–1614).
 - A. The center panel contains the deposition of Christ from the cross. The winding sheet acts as a backdrop for the figure. St. John, St. Mary Magdalene, the Madonna, and St. Joseph of Arimathea are pictured. The illuminated figures against darkness are reminiscent of Caravaggio.
 - B. The left wing illustrates the *Visitation*, where Mary and St. Elizabeth meet. The right wing portrays the *Presentation in the Temple*, where the Christ Child is brought by his parents to Simeon.
 - C. The exterior of both wings closed depicts *St. Christopher and the Hermit*. The hermit guides St. Christopher with a lantern. (Compare Rubens's St. Christopher to the *Farnese Hercules*.)
 - D. The theme of the triptych is "Christ-bearing."
- V. *Landscape with a Thunderstorm* (c. 1620) is an altarpiece painted on a large panel formed from many separate pieces of wood. It is properly called *Landscape with Philemon and Baucis*.
 - A. This story is from Ovid's *Metamorphoses*. Two travelers seeking shelter for the night were turned away from many well-to-do houses. Arriving at the cottage of the elderly and poor couple Philemon and

Baucis, they were admitted and offered food and wine; the travelers then revealed themselves to be Jupiter and Mercury.

- B. The painting tells the story from a later point, when the gods take the couple up the mountain, where they can see the devastating flood that was summoned to punish the inhospitable inhabitants of the region. They also see that their cottage has been transformed into a temple. Asked what wish the gods might grant them, the couple asked that they might serve as guardians of the temple.
- C. We see a great landscape with the torrent still flowing, although the storm is abating. Men and animals are pictured dead or trying to escape, and the temple glows in the distance.

VI. The Marie de' Medici cycle (c. 1622–1625) was commissioned by Marie, the queen of France, for the Luxembourg Palace. There were to be two cycles—one gallery for Marie and the other for her deceased husband, Henry IV. The latter cycle was scarcely begun before Marie was forced into exile by Cardinal Richelieu.

- A. Twenty-four huge paintings were done in three years. Rubens wrote, "I am, by natural instinct, better fitted to execute very large works than small curiosities...." Rubens had a large studio of assistants, but he conceived of, designed, and completed his own work unless specifically stated otherwise in a contract.
- B. The subject for this cycle is Marie's life, marriage, and reign. The subject matter is much ado about very little, but Rubens admired Marie and welcomed her to Antwerp during her exile. Like Bernini, Rubens completely accepted the two great institutions of his time and place, the absolute monarchy and the Roman Catholic Church.
- C. The *Education of Marie de' Medici* depicts Marie being educated by the gods, with the Three Graces in attendance.
- D. *Henry IV Receiving the Portrait of Marie de' Medici* shows the king receiving Marie's portrait from an angel; during this time of arranged dynastic marriages, aristocratic grooms often received paintings of their betrothed before the wedding.
- E. *Marie de' Medici Landing in Marseilles* presents Marie being welcomed by a personification of France (with *fleur de lis*), while the sea deities serve as her sailors as she arrives in France.

VII. We now look at the *St. Ildefonso Altarpiece* (c. 1630–1632).

- A. The center panel is the *Virgin Appearing to St. Ildefonso*, in which the Virgin, accompanied by other female saints, appears to Ildefonso, a 7th-century Spanish abbot and archbishop. In the vision, she presents him with a divine chasuble, the priest's outer garment.
- B. The left panel is *Archduke Albert and His Patron Saint*.

- C. The right panel is *Archduchess Isabella and Her Patron Saint*. Rubens depicts her as much younger, dressed in the archducal robes she had not worn since donning a nun's habit after her husband's death.
- D. To commemorate her husband's life, Isabella commissioned this altarpiece for the Confraternity of St. Ildefonso, founded by Albert in Lisbon when he was governor of Portugal. He then moved to Brussels when he became co-regent of the Netherlands.

VIII. After his first wife's death, Rubens was remarried in 1631 to Helene Fourment, who was 16 years old when he was 53. *Garden of Love* (c. 1632–1634) depicts him dancing with Helene in the garden of his Antwerp home, which he designed in the 16th-century Genoese style. This subject anticipates the pleasure scenes of 18th-century French painting but with the fullness of form of the 17th century.

IX. Our next painting is *Landscape with the Chateau of Steen* (c. 1636). The chateau was Rubens's own home that he bought in later years.

- A. As a diplomat in the service of Isabella, Rubens negotiated a peace treaty between England and Spain and was knighted by both countries for his efforts. The peace was short-lived though, and his beloved wife, Isabella Brandt, from whom he was separated for long periods during the negotiations, died in 1626.
- B. The landscape stretches to the Earth's end, as it does in Bruegel's landscape painting.
- C. As Rubens's health deteriorated in 1640, all the courts of Europe asked to be kept informed of his condition. He died in Antwerp in May 1640.

X. Rubens had a large workshop for the production of commissions, and many of his assistants began as pupils or apprentices. None was more famous than Anthony van Dyck (1599–1641), who as a teenager, painted independent works and was often requested by patrons when Rubens delegated work.

- A. Van Dyck's *Charles I of England* (c. 1635) is one of his most elegant and admired royal portraits. He was an excellent painter of mythologies and religious themes, and in later centuries, his portraits ranked among the most influential and sought-after among his works. Charles I was the greatest collector among English monarchs, and he made van Dyck his court painter for a decade.
- B. The approach of the Cromwellian revolution coincided with the death of Rubens, and van Dyck returned to Antwerp to take over the master's studio. But his health failed, and he returned again to London, where despite treatment by the king's personal physician, he died at age 42. The king's portrait, with the rest of his collection, was sold by Cromwell; it became part of the French royal collection and is now in the Louvre.

Works Discussed:

Peter Paul Rubens:

Rubens with His First Wife, Isabella Brandt, c. 1609, oil on canvas, 5' 10" x 4' 5 ¾" (178 x 136.5 cm), Alte Pinakothek, Munich, Germany.

Raising of the Cross, 1609–10, oil on canvas, 15' 1" x 11' 2" (4.6 x 3.4 m), Antwerp Cathedral, Antwerp, Belgium.

Deposition Altarpiece, 1612–14, oil on panel, central panel: 13' 9 ¼" x 10' 2" (4.19 x 3.1 m), Antwerp Cathedral, Antwerp, Belgium.

Landscape with Philemon and Baucis (Landscape with Thunderstorm), c. 1620, oil on canvas, 6' 10 ¼" x 4' 10" (146 x 208.5 cm), Kunsthistorisches Museum, Vienna, Austria.

Education of Marie de' Medici, 1622–25, oil on canvas, 12' 11" x 9' 8" (3.94 x 2.95 m), from the Medici Cycle, Musée du Louvre, Paris, France.

Henry IV Receiving the Portrait of Marie de' Medici, 1622–25, oil on canvas, 12' 11" x 9' 8" (3.94 x 2.95 m), from the Medici Cycle, Musée du Louvre, Paris, France.

Marie de' Medici Landing in Marseilles, 1622–25, oil on canvas, 12' 11" x 9' 8" (3.94 x 2.95 m), from the Medici Cycle, Musée du Louvre, Paris, France.

St. Ildefonso Altarpiece, 1630–32, oil on panel, center panel: 11' 6 ½" x 7' 9" (352 x 236 cm), each wing: 11' 6 ½" x 3' 7" (352 x 109 cm), Kunsthistorisches Museum, Vienna, Austria.

Garden of Love, c. 1632–34, oil on canvas, 6' 6 ¾" x 9' 2 ¼" (2 x 2.8 m), Museo del Prado, Prado, Spain.

Landscape with Chateau of Steen, 1636, oil on panel, 4' 3 ½" x 7' 6 ¼" (131.2 x 229.2 cm), National Gallery, London, Great Britain.

Anthony van Dyck:

Charles I of England, c. 1635, oil on canvas, 8' 8 ¾" x 6' 9 ½" (2.66 x 2.07 m), Musée du Louvre, Paris, France.

Further Reading:

Kristin Lohse Belkin, *Rubens: Art and Ideas*.

Arnauld Brejon de Lavergnee, *Rubens*.

Questions to Consider:

1. Compare one of Rubens's landscapes with one of Bruegel's.
2. Explain the unifying elements of Rubens's triptych of the *Raising of the Cross*.

Lecture Thirty-Three Dutch Painting in the 17th Century

Scope: In this lecture, we look at the very different artistic world of the northern Netherlands, or Holland, as it is commonly called today. Because of political circumstances, government and religious commissions were far less common here than in other countries. As a result, painting flourished in the open marketplace, where artists survived by specializing in various genres. We will look at these specific genres and representative artists for each.

Outline

- I. We have studied artists, such as Rubens and Bernini, who enjoyed the aristocratic patronage of kings and popes and rarely had to wonder where their next paycheck was coming from. However, the situation was different in the northern Netherlands. After the split between the northern and southern Netherlands, all the traditional sources of artistic patronage disappeared in the north, in what is today called Holland.
 - A. Holland was a republic; therefore, there was little aristocratic patronage beyond the House of Orange, of which William the Silent was a member.
 - B. Holland was predominantly Protestant, and artists received no patronage from Calvinist churches, only limited private patronage in Protestant strongholds, and some church commissions from Catholic centers, such as Utrecht. There were also some larger commissions for city halls.
 - C. Wealthy private patrons, others of limited means, and civic groups created a demand for portraiture. People bought other paintings on the open market for their homes, such as landscapes, still lifes, and genre subjects.
 - D. Despite the altered market—or perhaps because of it—there was a great demand for paintings. This demand was met by an outpouring of artists. There were literally thousands of painters—at mid-century, the Amsterdam census reported more than twice as many painters as bakers and four times as many as butchers—but few of them earned their living solely as painters.
 - E. Moreover, to paint for the marketplace an artist had to be recognized; the style and subject had to appeal to prospective buyers.
 - F. Although some artists were adventurous in their range of subjects, the majority felt obliged to specialize.

1. There were landscape painters, and within that genre, there were specialists in dunes, coastlines, winter landscapes, night scenes, rivers and canals, panoramas, woods, the sea, towns and cities, foreign lands, and some imaginary scenes.
 2. Among still-life painters were those who painted flowers, banquets, breakfast tables, moralizing still lifes, musical instruments, and scientific instruments.
 3. Other artists specialized in birds, cows, or other animals—either as separate subjects or in partnership with other painters who supplied the landscape.
 4. Genre artists specialized in taverns; middle-class homes; peasant huts; music making and dancing; bakers, butchers, and other tradesmen; and hunting, fishing, and riding.
- G. Churches were a subject, especially church interiors, while portraiture was needed for individual, family, and civic-group portrayals.
- H. There were religious and mythological paintings and some still overtly Catholic paintings, especially in Utrecht and other Catholic centers. There were also disguised religious paintings.
- II. We will look first at portraiture as a category and consider some examples.
- A. Frans Hals (1581/85–1666) was born in Antwerp and moved to Haarlem as a child with his Protestant family. He did some early genre paintings or portraits disguised as genre, but otherwise, he painted portraits for 50 years without obvious repetition. In his later work, he and Rembrandt sometimes resemble each other, and they must have known each other's work, but they apparently never met.
- B. Our example shows Hals's *The Merry Drinker* (c. 1628–1630). This is probably a portrait, but it has been called an allegory of the sense of taste. One expert speculated that this could be a portrait of an innkeeper named den Abt, who owned four Hals paintings in 1631.
1. The space between the subject and the viewer seems almost continuous.
 2. Note the brushstrokes highlighting the glass.
- C. An example of a group portrait is *The Governors of St. Elizabeth's Hospital* (c. 1641).
1. Hals did many portraits of militia companies in Haarlem. In addition, the painting of regents of charitable institutions was a Dutch tradition since the 16th century.
 2. His earlier group portraits were often set at banquets, with the militiamen seated around tables in a merrymaking mood. That has been replaced here by sobriety and dignity—the governors meet about a matter of importance to the charitable hospital. Pictured are an inkwell, a quill with a knife to sharpen it, an account book, and some coins.
3. The group of five men includes a variety of poses with an overall pattern of hands.
- III. For genre painting, we will consider Jan Steen (1626–1679), who lived in The Hague, Delft, Haarlem, and Leiden. He also kept a tavern and owned a brewery.
- A. Our example shows *As the Old Ones Sing, so the Young Ones Pipe* (or *Merry Company*) (c. 1665).
1. The title is taken from a folk motto meaning that youth will follow the example set by their elders.
 2. The large oval shape defines the composition.
 3. Note the moral meaning of the adults' actions—the man smoking, the woman drinking, and another man with bagpipes that are a phallic symbol.
- B. In contrast, let's look at Pieter de Hooch (1629–after 1684). His work, *The Courtyard of a House in Delft* (c. 1658) shows a picture of harmony, quietude, and cleanliness—all Calvinist sentiments.
1. A broom is pictured, as well as a mother and child together.
 2. A stone tablet reveals the words: "This is in St. Jerome's vale, if you wish to repair to patience and meekness. For we must first descend if we wish to be raised."
- IV. For the landscape genre, we will look at two artists.
- A. The first artist was the father-in-law of Jan Steen, Jan van Goyen (1596–1656). Van Goyen was the first great Dutch landscape painter in the 17th century.
1. Our example shows his *View of Leiden from the Northeast* (undated).
 2. Note the clouds, the reflection on the water, and the rhythm of the boats. In Dutch landscapes, the sky was often 60 to 80 percent of the picture.
- B. The second artist is Jacob van Ruisdael (1628/29–1682), who was probably the greatest Dutch landscape painter, partly because of his range.
1. Our example shows *The Jewish Cemetery near Ouderkerk* (c. 1654–1655).
 2. This is a moody, romantic depiction, with broken tombs, building ruins, water, and dead trees.
- V. We now turn to still lifes with a work by Willem Claesz Heda (1594–1682), *Still Life with Nautilus Cup* (c. 1640).
- A. We see leftover banquet items gathered together as a reminder that however sumptuous the banquet may be, it will be left behind at death. The mince pie has been left almost untouched, and the clock has been left unwound because time has stopped for its owner. The silver-

mounted Nautilus cup has been knocked over, while two other glasses are still full.

- B. The subtlety of the color palette and the shadows on the wall and tablecloth give unity to the objects. The objects are composed with the skill of a master. Note the repetition of oval shapes and the contrast between the fall of the watch key chain and the curve of the lemon peel.

VI. Church interiors were also a common subject. Our example shows the work of Emmanuel de Witte (1616/18–1692), a painting of *The Interior of the New Church at Delft, with Tomb of William the Silent* (c. 1656).

- A. We see an oblique view from the ambulatory through the columns to the tomb in the choir. This monument was the most important shrine in the Netherlands, dedicated to William I, Prince of Orange, who led the rebellion against Spain and was assassinated. The end of the Eighty Years' War that ratified independence was just past.
- B. William the Silent's grandson, who died in 1650 after an unpopular reign, was buried beneath this tomb as well. Many paintings of the tomb were done during the 1650s, and they may have been painted for pro-Orange clients trying to rehabilitate the dynasty name by association with its founder.

VII. To call Johannes Vermeer (1632–1675) a genre painter, a landscape painter, or a painter of mythological or religious subjects would miss the point. Although he painted all these subjects, he left fewer than three dozen paintings behind. Most of them have a quality difficult to describe but easy to recognize, yet for two centuries after his death, he was largely forgotten.

- A. Our example shows Vermeer's *The Art of Painting* (c. 1662–1665).
1. The tapestry is pulled back to open up the space, where the artist is pictured in an old-fashioned costume. The map behind him shows a unified Netherlands before the separation of north and south.
 2. The model, Clio, wears a laurel wreath and holds the trumpet of fame and a history book.
 3. Because this painting was not commissioned, it has been suggested that it was intended for the painters' guild in Delft.
 4. This painting was in the artist's possession at his death, and his widow claimed that it "depicted the art of painting."
 5. Through historical circumstances, the painting became the property of Adolf Hitler. After the war, it was repatriated to the Kunsthistorisches Museum in Vienna.
- B. *View of Delft* (c. 1660–1661) is a cityscape that was done in the early years of Vermeer's career.
1. When the Netherlands purchased this painting at auction in 1822, it was aptly described in the sales catalogue: "[It] shows the town of Delft, on the Schie River; one sees the whole town with its gates, towers, bridges...The way of painting is of the most audacious,

powerful and masterly that one can imagine; everything is illuminated agreeably by the sun; the tone of light and water, the nature of the brickwork and the people make an excellent ensemble, and this painting is absolutely unique of its kind."

2. The twin-towered Rotterdam shipping gate is pictured at right, another gate at center, and a pair of dark towers at left. Emphasized by the sunlight striking it, the tower of the New Church (Nieuw Kerk) is right of center. The New Church was the burial place of William the Silent and is symbolically associated with Delft. This painting is less a topographic study than a symbolic one of the peace and prosperity that followed independence.

Works Discussed:

Frans Hals:

The Merry Drinker, c. 1628–30, oil on canvas, 32 x 26 ¼" (81 x 66.5 cm), Rijksmuseum, Amsterdam, The Netherlands.

The Governors of St. Elizabeth's Hospital, 1641, oil on canvas, 5' ¼" x 8' 3 ¼" (153 x 252 cm), Frans Hals Museum, Haarlem, The Netherlands.

Jan Steen:

As the Old Ones Sing, so the Young Ones Pipe (Merry Company), 1665, oil on canvas, 4' 4 ¾" x 5' 4 ¼" (134 x 163 cm), Mauritshuis, The Hague, The Netherlands.

Pieter de Hooch:

The Courtyard of a House in Delft, 1658, oil on canvas, 29 x 23 ½" (73.5 x 60 cm), National Gallery, London, Great Britain.

Jan van Goyen:

View of Leiden from the Northeast, private collection.

Jacob van Ruisdael:

The Jewish Cemetery near Ouderkerk, 1653–55, oil on canvas, 33 x 37 ½" (84 x 95.2 cm), Gemäldegalerie, Dresden, Germany.

Willem Claesz Heda:

Still Life with Nautilus Cup, 1640, oil on panel, 23 ½ x 31" (59.5 x 78.5 cm), Suermondt-Ludwig Museum, Aachen, Germany.

Emmanuel de Witte:

The Interior of the New Church at Delft, with Tomb of William the Silent, 1656, oil on canvas, 38 x 32 ½" (96.5 x 82.5 cm), Musée des Beaux-Arts, Lille, France.

Johannes Vermeer:

The Art of Painting, c. 1662–65, oil on canvas, 47 ¼ x 39 ½" (120 x 100 cm), Kunsthistorisches Museum, Vienna, Austria.

View of Delft, c. 1660–61, oil on canvas, 38 x 45" (96.5 x 115.7 cm),
Mauritshuis, The Hague, The Netherlands.

Further Reading:

Peter S. Sutton, *Love Letters: Dutch Genre Paintings in the Age of Vermeer*.

Seymour Slive, *Dutch Painting, 1600–1800*.

Questions to Consider:

1. What were the advantages and disadvantages of the lack of commissions in the northern Netherlands?
2. Compare Dutch portraiture with other portraits we have seen in past lectures.

Lecture Thirty-Four

Rembrandt

Scope: In this lecture, we look at the art of Rembrandt, a superb printmaker and portraitist and the only great Protestant religious painter. We'll look first at his explorations of the then-relatively-new technique, followed by a discussion of his religious painting and his famous portraits and self-portraits. As we'll see, he possessed great powers of empathy for his subjects—an understanding of the range of human experience and a tolerance for human foibles and sins.

Outline

- I. The art of Rembrandt (Rembrandt van Rijn, 1606–1669) touched on every aspect of human life and left its mark on art history.
 - A. An unsurpassed painter, he was also a superb printmaker, an etcher whose subtlety, spontaneity, and technical prowess established the canon for the art of etching.
 - B. He painted and drew and etched nearly every subject that his world offered to artists: landscape and still life; scenes from mythology, the Bible, and Dutch history; and during the period of his greatest public fame and success, in the 1630s, he was in continuous demand as a portrait painter. His portraits convince us equally of their exterior appearance and their interior life—the thoughts and emotions that animate the faces and bodies of his subjects.
 - C. Although the Eighty Years' War did not officially end until the Treaty of Munster in 1648, there was relative peace and stability following the truce of 1609. Thus, Rembrandt's childhood—indeed, most of his life—was spent in the first period of extended peace in Holland following 40 years of war.
 1. He was born in Leyden, a miller's son. He attended Latin school there and, at 15, studied for a year at Leyden University before he was apprenticed to a painter. His artistic training continued in Amsterdam with Pieter Lastman. He returned to Leyden in 1625, where he lived and worked with the painter Jan Lievens.
 2. By 1631, he was back in Amsterdam and his career began in earnest, especially as an increasingly in-demand portrait painter. The romanticized retellings of Rembrandt's life are still the stuff of popular legend, but in truth, his life was like many others, encompassing triumphs and reversals, both personal and artistic. He achieved great wealth in his 30s and suffered financial collapse in his 50s. The early death of his first wife, Saskia, and the later

deaths of his companion, Hendrickje, and his son, Titus, were dreadful blows.

3. We see his *Self-Portrait with Mouth Open* (1628–1629), a drawing that shows the artist studying himself rather than a model. Countless artists have done the same thing, but self-portraiture would become a habit with Rembrandt.

II. We begin with Rembrandt's etching, which Filippo Baldinucci described in 1686 as done "in a certain most bizarre manner."

- A. Rembrandt's "manner" was in contrast with the clean, linear style of Italian, particularly Bolognese, etching of Baldinucci's experience.
 1. In etching, a copper plate is coated with a ground, usually made of beeswax and rosin. The etcher draws a design with a steel needle, removing the ground and exposing the plate.
 2. The plate is immersed in an acid bath; the acid eats into the plate where the metal has been exposed. After it is cleaned, the plate is inked, and a print is made in much the same process as engraving.
 3. Drypoint uses a different kind of steel tool, with which the artist carves directly into the copper plate. The resulting raised metal burrs are left on the surface. When the plate is inked, the burrs collect ink, which can be seen as very dark areas in the print.
- B. We see Rembrandt's *Angel Appearing to the Shepherds* (1634).
 1. The etching shows the apparition of the angels to the shepherds, telling them of the birth of the Christ Child.
 2. Perhaps no other artist has ever imagined this particular interpretation of the subject.
 3. The scene takes place at night, but we see an explosion of light where the host of angels appears. The earthly result is chaos; the sense of drama cannot be overstated.

III. Next, we turn to the *Blinding of Samson* (1636).

- A. The history of this painting is not clear. Extroverted drama was Rembrandt's mode in the mid-1630s, but this subject is both unusual and unusually shocking.
 1. We see the entrance of the tent, through which the Philistine soldiers have come to seize Samson, his strength gone with his shorn hair.
 2. There are five soldiers: One threatens with shield and saber at the upper right; one is chaining Samson's hand; one has pulled Samson down and locked his arms around his quarry.
 3. The soldier on top grasps Samson's beard with his left mailed hand, while his right plunges a dagger into Samson's eye.
 4. The light that floods into the tent spotlights that eye, and several strong diagonal lines lead directly to it. One diagonal is the halberd held at the ready by the fifth captor; another is the fleeing Delilah,

with shears in her right hand and the mane of Samson's hair in her left; and a third is Samson's right leg, toes curled in agony.

5. We are spared nothing in this scene: Samson's eye gushes blood; the halberdier at the left has a horrified expression; Delilah looks back with staring eyes, as if fearful that Samson will still break free of the soldiers. The flood of light that focuses on Samson is also a visual release, a trumpet that is a metaphor for a scream.
 6. In addition to the diagonals and counter-diagonals, we see the compositional circle that surrounds Samson's head and another larger one with his foot at its center; the repetitive arcs of the armored arms make us feel the horrible thrust twice.
- B. *Raising of the Cross* (c. 1633) is one of five Passion scenes commissioned for the Prince of Orange at the court of The Hague.
 1. The compass effect of the cross is fascinating; the diagonal body of Christ on the cross seems to describe the arc of the painting's top.
 2. The supernatural light focuses on Christ and the back of the soldier who pulls the cross up.
 3. At the center, we find Rembrandt himself, placed there as a witness. An important concept during the Reformation and Counter-Reformation—deep empathy—is found here.
 - C. *Night Watch* (c. 1640–1642) is one of the most famous and original group portraits ever painted.
 1. Instead of a posed group of people at a banquet or a meeting, Rembrandt took the opportunity to show this militia company in action, not marching to some particular event but demonstrating the value of arms and preparedness, the viability of the militia company in the defense of freedom. The painting is properly titled the *Militia Company of Captain Frans Banning Coq*.
 2. The popular title is misleading; the scene does not take place at night. The name was given to the painting at the end of the 18th century, when the only duties that militias had were night patrols. By that time, the picture was also obscured under layers of grime and discolored varnish; it appeared much darker than it is today.
 3. But it is also true that there is a marked darkness in much of this painting. It is the darkness that is one-half of Rembrandt's *chiaroscuro*—his "light-dark" manner of painting—which was not only a development from Caravaggio's innovations at the beginning of the century but fully understood by contemporaries as Rembrandt's usual style.
 4. The militiamen may not be emerging from beneath the great arch, though it is easy to imagine that they are. None are beyond it, though some may be under it. The arch is a symbol of the city that had to be guarded; the gates were the crucial points for defense. But this gate did not exist; it is Rembrandt's invention, which must

have surprised and thrilled both the militia company and other citizens who saw the completed painting.

5. Note the captain and his lieutenant; their gestures give the painting life and animation.
 6. The viewer cannot always determine who is and who is not a member of the company. The members would have paid for the portrait equally, but who are the other people shown, and who decided how and where the members were portrayed? The little girl with the fowl, for example, seems to have the features of Rembrandt's wife.
 7. There is no record of any member of the company complaining that he was slighted by his placement in the painting, although a few critics complained that Rembrandt was more interested in *his* idea, *his* painting, than in the portraits for which he was commissioned.
 8. The cutting down of the painting was later made necessary when it was moved. This affected the arch in particular and somewhat alters the grand spatial effect that Rembrandt had achieved.
- D. Our next painting is *Bathsheba* (1654).
1. According to the Old Testament, from the roof of his palace, King David saw the beautiful Bathsheba bathing and desired her. Her husband, Uriah, was away, serving in David's army; thus, the king summoned Bathsheba to his palace and made love to her. Later, when she became pregnant, he ordered that Uriah be stationed on the front line, where he was killed. David then married Bathsheba.
 2. Rembrandt shows Bathsheba with her maid, who attends to her feet. She holds a letter, which is probably the summons sent to her by David. Her face seems to contain a foreknowledge of everything that will follow from this command.
 3. At one time, much was made about the un-idealized body of Bathsheba, but the *natural* beauty of this life-size figure is clear enough, and her character is even clearer. Her sadness seems almost radiant.
 4. Few if any artists of Rembrandt's day showed such empathy and compassion for the women he painted in his religious and mythological art, as well as in his portraits.

IV. We return to etching with *The Three Trees* (1643).

- A. There is a great deal of *surface tone* here; for instance, ink was left on the surface of the plate in the clouds at the left center, which then printed with drypoint burr, creating a wonderful atmospheric effect.
 1. A *burin* was used for cutting the deep diagonals on the left; these are almost abstract.
 2. Rembrandt used drypoint in the deep, dark trees to the right.
 3. The etching shows a couple fishing, an artist sketching, and lovers in the bushes.

4. The three trees symbolize the three crosses of the crucifixion, and the turbulence of the sky at left is in response to this event.

- B. There is no iconographic precedent for Rembrandt's etching of *Christ Preaching* (c. 1652).
 1. Christ stands on a platform and is lit by a beam of divine light. The figures hear Christ's words in different ways.
 2. This work is exquisitely delicate and sensitive.

V. One of Rembrandt's later works is *The Syndics of the Cloth Guild* (1662).

- A. These were the officials in charge of maintaining the standards of the cloth drapers' guild.
- B. Remember that this is a group portrait, not a town meeting. That is, it must not be imagined that the Syndics are on a sort of dais above an audience. For that matter, they were surely not all seated together for the portrait. The composition is Rembrandt's invention; the sitters sat individually for their portraits.
- C. Given that there is no "occasion" that explains their actions, then those, too, are Rembrandt's inventions. Their poses are not typical of group portraits, in that they all look intently at us; we seem to have interrupted them by our entrance.
- D. There are five of the Syndics and one secretary or aide who is hatless. The second man from the left rises in response to our presence. I can think of no other group portrait in which the poses, the action, are impelled by the viewer of the painting.
- E. Note the table corner and its glorious color, the low viewpoint, and the gloves and cloth purse at right. The light falls from two sources: high on the back of the left wall and more frontally on the faces. Note also the melodic line of the heads, the rhythmic grouping of the men. The portrait has an immediacy that is startling.

VI. The *Self-Portrait as the Apostle Paul* (1661) is a splendid late self-portrait, by an artist famous for his self-portraits.

- A. Why did Rembrandt paint himself as Paul? St. Paul, the skeptic, the convert from Judaism to Christianity, was torn between the spiritual and the temporal. As a Christian, Paul's special apostolic mission was to the Gentiles; hence, he also became identified in the 16th and 17th centuries with the Protestant Reformation.
- B. Rembrandt felt a strong kinship with Paul; in addition to this *Self-Portrait as St. Paul*, he painted four or five other images of the apostle.

VII. We turn to our last two paintings, produced at the very end of the artist's life, *The Jewish Bride* (1668–1669) and the *Return of the Prodigal Son* (c. 1668–1669).

- A. Many suggestions have been made about the probable biblical subject of *The Jewish Bride*. It has long been suggested that the couple is the biblical Isaac and Rebecca.
1. A drawing by Rembrandt seems to confirm this. It specifically links this painting to a moment in Genesis 26. Isaac and Rebecca are pretending, for *his* safety, to be brother and sister but are discovered in an embrace by Abimalech, the king of the Philistines. Abimalech confronts Isaac, promises protection, and orders, "he that toucheth this man or his wife shall surely be put to death."
 2. The drawing shows a larger composition, which means that this painting has been cut down.
 3. The painting may be both a contemporary portrait and a depiction of the Old Testament couple.
 4. We see in a detail of the couple that the work is about the power of a human embrace.
- B. The *Return of the Prodigal Son* illustrates a scene from Luke 15:11–32, the parable of Christ that is most frequently depicted in art.
1. The father welcomes the return of his son in a story about forgiveness and salvation.
 2. The father here is also a priest; he seems like a figure from the Old Testament who delivers absolution to his son. Along with those in the painting, *we* are the witnesses to this event, but when standing before this picture in the Hermitage, the viewer is looking directly at the dirty bare feet of the son and feels one with him as well.
 3. If, when looking at Rembrandt's art, we exercise our powers of empathy, we, too, will be one with Rembrandt, however fleetingly.

Works Discussed:

Rembrandt van Rijn:

Self-Portrait with Mouth Open, 1628–29, pen and ink with charcoal drawing, 4 ¾ x 3 ¾" (122 x 95 mm), The British Museum, London, Great Britain.

Angel Appearing to the Shepherds, 1634, etching, drypoint, engraving, 10 ¼ x 8 ½" (26.2 x 21.8 cm).

Blinding of Samson, 1636, oil on canvas, 6' 7" x 8' 9" (2 x 2.6 m), Städelsches Kunstinstitut, Frankfurt, Germany.

Raising of the Cross, c. 1633, oil on canvas, 38 x 28 ½" (97 x 72 cm), Alte Pinakothek, Munich, Germany.

Night Watch, c. 1640–42, oil on canvas, 12' 2" x 14' 7" (363 x 437 cm), Rijksmuseum, Amsterdam, The Netherlands.

Bathsheba, 1654, oil on canvas, 4' 8" square (142 cm square), Musée du Louvre, Paris, France.

The Three Trees, 1643, etching and drypoint, 8 ½ x 11 ¼" (22 x 40 cm), The Pierpont Morgan Library, New York City, New York, USA.

Christ Preaching, c. 1652, etching and drypoint, 11 x 15 ¼" (28 x 40 cm), The Pierpont Morgan Library, New York City, New York, USA.

The Syndics (Board) of the Cloth Guild, 1662, oil on canvas, 6' 3 ½" x 9' 2" (191.5 x 279 cm), Rijksmuseum, Amsterdam, The Netherlands.

Self-Portrait as the Apostle Paul, 1661, oil on canvas, 35 ¾ x 30 ¼" (91 x 77 cm), Rijksmuseum, Amsterdam, The Netherlands.

The Jewish Bride, 1668–69, oil on canvas, 4' x 5' 5 ½" (121.5 x 166.5 cm), Rijksmuseum, Amsterdam, The Netherlands.

Return of the Prodigal Son, c. 1668–69, oil on canvas, 8' 8" x 6' 7 ¾" (2.6 x 2.1 m), The State Hermitage Museum, St. Petersburg, Russia.

Further Reading:

Clifford S. Ackley with Ronni Baer, Thomas E. Rassier, and William W. Robinson (contributors), *Rembrandt's Journey: Painter, Draftsman, Etcher*. Simon Schama, *Rembrandt's Eyes*.

Questions to Consider:

1. How did Rembrandt use different techniques in etching to achieve atmospheric or emotional effects in his prints?
2. Discuss Rembrandt's gift for empathy using his paintings as evidence.

Lecture Thirty-Five

Poussin and Claude—The Allure of Rome

Scope: We return to Rembrandt in this lecture, along with Nicolas Poussin and Claude Lorrain, all three of whom, along with many other artists, were drawn to the art of Rome from the High Renaissance. Although Rembrandt never traveled to Italy, he clearly admired and borrowed from the subjects and lighting of Italian artists. Poussin and Claude, too, took inspiration from Rome and spent most of their lives there.

Outline

- I. From the middle of the 15th century, Italy, especially Rome, had increasingly drawn artists from other countries to visit, study, and work.
 - A. This interest was the result of the flourishing of Rome during the High Renaissance (the first two decades of the century), when Raphael, Michelangelo, and the architect Bramante were transforming St. Peter's Basilica, the Vatican, and other Roman sites.
 - B. The monuments of antiquity were a constant draw, but so were the works of the great Renaissance masters, and the style of Michelangelo, in particular, was exported to Holland and the southern Netherlands.
 - C. In the 17th century, one finds an entire sub-category of Dutch landscape painters, known to us as the Dutch-Italianate artists, who went to Rome and other Italian localities, made drawings and paintings of the Roman *campagna*, and recorded the Alps as they journeyed to and from the north. All these motifs delighted the art patrons of the Netherlands.
 - D. The city and the art of antique and Renaissance Rome were irresistible references for artists from the 15th century into the 19th century, and this allure has never been surpassed in European art history.
- II. We begin with a *Self-Portrait* (1640) by Rembrandt, who never traveled to Italy.
 - A. Although Rembrandt did not travel to Italy, he had a deep admiration for Italian art. In fact, he did not have to travel abroad, because the Amsterdam art market was the busiest and most important in Europe, and Italian paintings constantly came through Amsterdam.
 - B. In this self-portrait, Rembrandt shows himself as a gentleman. He sits behind a sill that is illuminated slightly; the background is neutral but has a shifting glow of light. His face is serious, intelligent, and focused.
 1. In creating this pose, Rembrandt used two works that he had recently seen. One of these was Raphael's *Baldassare Castiglione* (c. 1514–1515). Castiglione faces the opposite direction from

Rembrandt in his portrait, but the similarities are quite strong between the two paintings, especially in the dignity of the subjects.

2. The other painting is Titian's *Man with a Blue Sleeve* (*Ariosto*) (c. 1512). The gentleman's right arm is also on the sill—his sleeve seems to blossom forth—but he has a certain mysterious look.
3. Rembrandt had seen both of these paintings at auction and, indeed, sketched *Baldassare Castiglione* in his catalogue. The sketch was made in 1639 and is in the Albertina in Vienna. Note that in his sketch, Rembrandt has already changed the figure's hat.

III. At the beginning of the 17th century, word of new art stars rising in Rome reached the north, attracting other artists and patrons.

- A. One French artist who moved to Rome and spent his career there was Nicholas Poussin (1593/94–1665).
 1. Poussin was born in Normandy in a town near the Seine. He studied painting in Rouen and Paris and traveled to Rome in 1624. Soon after his arrival, he worked in the studio of Domenichino, whose art had an important influence on Poussin.
 2. Poussin was introduced to Cardinal Francesco Barberini, nephew of Pope Urban VIII, just at the time that the cardinal was having the family palace rebuilt and decorated. Poussin received one commission for a large altarpiece for the new St. Peter's, the only monumental altarpiece of his career, because he soon developed a loyal clientele among the French community in Rome.
- B. We see Poussin's *Realm* [or *Kingdom*] of *Flora* (1631), a graceful ballet of a picture, choreographed with precision and a joyous spirit.
 1. Remember Botticelli's *Primavera* from Lecture Seventeen, in which Flora scatters flowers. Poussin has taken the measured, mostly static composition of Botticelli and set it into motion.
 2. Poussin has also, like Botticelli, taken his scene from Ovid's *Metamorphoses*. In the Botticelli, the nymph Chloris was literally metamorphosing into Flora, the personification of Spring. In Poussin's painting, Flora dances in the center; all the characters who complete the cast are drawn from Ovid and all will metamorphose into flowers.
 3. We see Ajax at left, denied the weapons of the dead Achilles, which were given instead to Ulysses. Ajax went insane and committed suicide by falling on his sword; here his blood is transformed into a carnation.
 4. We also see Narcissus and Echo; Narcissus spurned Echo's love and was condemned to gaze at his own reflection in the water eternally. He fell in love with his reflection, pined away until he died, and was transformed into the flower of his name.

5. In the right corner are Crocus and Smilax. For his impatience, Crocus was turned into the flower that bears his name, while she was transformed into a yew tree.
 6. Behind them is the wounded Adonis with a spear. As he pulls back his cloak, he reveals the wound in his thigh, bleeding anemones.
 7. Also present is Hyacinthus, who was accidentally struck in the head and killed by a discus thrown by his lover, Apollo. Hyacinths fall from his head. Apollo is in his Sun chariot above, and there is a thematic triangulation here. While Apollo mourns Hyacinth, he is observed by Clytie below; in her unrequited love for Apollo, she turned her head always toward him until she became a sunflower that always turns toward the Sun.
 8. This scene is completely artificial; in lesser hands, the painting could be quite dull, but in Poussin's hands, it is poetry cast as a dance. Even his color, influenced by Titian, is poetic.
- C. Our next example is the *Massacre of the Innocents* (1632–1635), painted for the Marchese Giustiniani, who had been a patron of Caravaggio. The *Massacre* has some echoes of Caravaggio but more of Guido Reni; in Poussin's painting, we see an even greater reduction of figures than in Guido's *Massacre*, a more rigorous editing.
- D. In 1640, Poussin yielded to pressure from King Louis XIII of France and Cardinal Richelieu to return to his native country to paint decorations in the Palace of the Louvre. For Poussin, both the type of painting and the intrigues of other court artists were intolerable. After 18 months, he returned to Rome, ostensibly to bring his wife to Paris but with no intent of ever going north again.
- E. Our next example is *Eliezar and Rebecca at the Well* (1648).
1. The story is from Genesis 24. Seeking a bride for his son Isaac, Abraham sends his servant Eliezar to look for a suitable woman among his own kinsmen in Mesopotamia. Reaching Chaldea, Eliezar selected the first woman who offered him and his camels water at the well. This hospitality was extended by Rebecca, who proved to be a daughter of Abraham's brother Nahor.
 2. The subject was sometimes considered an Old Testament anticipation or prototype of the Annunciation to the Virgin Mary, but Poussin's emphasis is on narrating the story in clear visual terms. The dignity of the many persons shown and the careful characterization of their actions are impressive. Poussin suppressed the camels, probably because their exotic picturesqueness was at odds with his desire for sobriety and measured rhythm.
 3. The palette is striking for the intensity of colors, the unusual range from primaries to intermediate hues, and their compositional function.

4. The work includes many Classical quotations, such as the woman leaning on an urn and the Greek (rather than Roman) vertical fall of many of the robes.
 5. The abstract forms are clear and geometric. The marble sphere atop the pillar at the right is echoed by various urns and pitchers but also by Eliezar's turban.
- F. *The Arcadian Shepherds (Et in Arcadia Ego)* (c. 1650) shows a subject we saw in Guercino's poetic painting in Lecture Thirty, although Poussin's is the most famous painting on the theme and is rendered in a more didactic or philosophic way.
1. Instead of the unmistakable meaning of the large skull over the engraved words—"Even in Arcady there am I"—the shepherds parse the letters with some difficulty. One of the shepherds looks at the statuesque, broadly draped woman as if for an explanation.
 2. The figures are even more strictly classical than those in *Eliezar and Rebecca*. We sense no movement; all are absorbed in thought; indeed, they are *disturbed* by thought.
 3. The color range in this painting is more limited, and the landscape is pulled up close as a backdrop to the figures.
- G. From a series of the four seasons painted for the duc de Richelieu, we see *Winter (The Deluge)* (1660–1664).
1. Poussin chose the biblical flood to stand for winter—a final winter for most. The scene is powerful, at least within the Classical restraint of Poussin's world. Most originally, it is a night scene.
 2. We see figures in the water in the foreground. One clings to a horse, another to a piece of wood. A serpent slithers on the rocks behind. Figures are dead or dying in a boat; others are trying to hand a child down into the boat. In the left center is a man whose boat is upended and whose hands are raised in prayer.
 3. The painting may have a sacramental meaning; the flood, through the destruction of evil and the salvation of good through water, could be a symbol of baptism.
- IV. Another French artist who spent his career in Rome was Claude Lorrain (1600–1682). He was born Claude Gellée, near Nancy in Lorraine, in France. His family name is rarely used in English, and he is never called Lorrain; the artist is referred to as Claude Lorrain or, simply, Claude.
- A. According to an early biographer, Claude was trained as a pastry chef, but by about age 13, he was in Italy working as a general studio assistant for painters. He settled in Rome for good around 1627 and, within 10 years, had a secure reputation as a landscape painter.
 - B. Indeed, Claude virtually reinvented landscape painting, giving it a formula, varied with growing subtlety and imagination, that was to

become the principal pictorial approach to painting landscape for the next two centuries.

C. Our first example of Claude's work is the *Marriage of Isaac and Rebecca (The Mill)* (1648).

1. Note the framing of the landscape by two groups of trees. One group obscures the Sun, the source of light, which glides across the landscape. In the distance, the hills are blue. Claude's subtle device of the framing became the standard for 200 years.
2. In the same year that Poussin painted *Eliezer and Rebecca*, Claude painted this *Rebecca*. Were it not for an inscription on the painting, however, we would be unlikely to know the subject of the Claude; indeed, it was long known under the title *The Mill*.
3. There is no literary or artistic tradition of a dance being held to celebrate the marriage of Rebecca and Isaac, but biblical commentators always stressed its joyousness. This depiction has a serene beauty, especially the verdure of the foreground and the trees. Our eyes are gently guided into this nuanced landscape.

D. Late in life, Claude painted *Landscape with Aeneas at Delos* (1672).

1. This is a noble picture, one of six paintings showing stories of Aeneas, the founder of Rome. The work was inspired by Virgil's epic but also probably by Ovid, who recounts some of the story in descriptive terms more clearly echoed by Claude in this work. The group of paintings is unusual in that the subjects Claude chose from the *Aeneid* had never before been illustrated.
2. This scene was the first of those Claude painted. Aeneas, in red; his father, Anchises, in blue; and the younger son, Ascanius, have arrived at Delos, the city of Apollo, having fled Troy, taking with them the sacred images of the gods. They are received by the priest/king Anius, in white, who showed them the city, the new shrines, and the sacred trees under which Apollo and Diana had been born.
3. The domed temple of Apollo predicts the Roman Pantheon, referring to the prophecy by the oracle at Delos of the future grandeur of Rome.
4. This is a meditative painting about history and time. Claude's perfectly balanced composition of gentle diagonals, horizontals, and verticals, softened by the arcs of the treetops and dome, is enveloped by a fluid atmosphere of silvery-blues and blue-greens. The painting is at once majestic and deeply personal.

E. The careers of these two great French painters living in Rome form a fascinating chapter in the history of art. Poussin had a much greater influence on the development of art in France than in Italy; Claude was to influence the subsequent development of landscape painting in Europe, and later, in America, more widely than any painter before him.

Works Discussed:

Rembrandt van Rijn:

Self-Portrait, 1640, oil on canvas, 40 ¼ x 30 ½" (102 x 80 cm), National Gallery, London, Great Britain.

Sketch of Baldassare Castiglione, 1639, pen and ink drawing, Albertina, Vienna, Austria.

Raphael:

Baldassare Castiglione, c. 1514–15, oil on canvas, 32 ¼ x 26 ¼" (82 x 67 cm), Musée du Louvre, Paris, France.

Titian:

Man with a Blue Sleeve (Ariosto), c. 1512, oil on canvas, 32 x 26" (81.2 x 66.3 cm), National Gallery, London, Great Britain.

Nicolas Poussin:

Realm (Kingdom) of Flora, 1631, oil on canvas, 4' 3 ½" x 6' (131 x 182 cm), Gemäldegalerie, Dresden, Germany.

Massacre of the Innocents, 1632–35, oil on canvas, 4' 10" x 5' 7 ¼" (147 x 171 cm), Musée Condé, Chantilly, France.

Eliezer and Rebecca at the Well, 1648, oil on canvas, 3' 10½" x 5' 7 ¼" (118 x 199 cm), Musée du Louvre, Paris, France.

The Arcadian Shepherds (Et in Arcadia Ego), c. 1650, oil on canvas, 6' 1" x 3' 11 ½" (185 x 121 cm), Musée du Louvre, Paris, France.

Winter (The Deluge), 1660–64, oil on canvas, 3' 10 ½" x 5' 3" (118 x 160 cm), Musée du Louvre, Paris, France.

Claude Lorrain:

Marriage of Isaac and Rebecca (The Mill), 1648, oil on canvas, 5' x 6' 7" (152.3 x 200.6 cm), National Gallery, London, Great Britain.

Landscape with Aeneas at Delos, 1672, oil on canvas, 3' 3 ¼" x 4' 5" (99.6 x 134.3 cm), National Gallery, London, Great Britain.

Further Reading:

Elizabeth Cropper and Charles Dempsey, *Nicolas Poussin: Friendship and the Love of Painting*.

H. Diane Russell, *Claude Lorrain, 1600–1682*.

Questions to Consider:

1. Discuss the types of subjects northern artists borrowed from their Italian counterparts.
2. Choose Poussin or Claude and discuss the similarities and differences in the artist's work from his Italian inspirations.

Lecture Thirty-Six

Baroque Painting in Spain

Scope: In this lecture, we look at four painters living and working in Spain in the “golden age of Spanish art” during the late 16th and 17th centuries. We examine the unique distortions of form of El Greco, the light-dark contrasts of Francisco de Zurbarán, the affecting painting of Murillo, and the brilliant illusionism and unique interpretations of Velázquez.

Outline

- I. For this lecture, we move from Rome to Spain. Isabel of Castile and Fernando of Aragon had succeeded in conquering the Moorish presence in Spain in 1492 and, after the first voyages of Columbus under their patronage, had opened the new world to both wealth and potential converts.
 - A. These monarchs established the Spanish Inquisition, which together with the much older papal inquisition, would become the enforcement arm of the Counter-Reformation. Spain became an intensely pious Catholic country, as well as the wealthiest nation in Europe.
 - B. The 17th century saw Spanish power and political influence weakened, but it also witnessed Spain’s golden age of art, culminating in one of the greatest painters of the century, Diego Velázquez.
- II. We will begin at the end of the 16th century with El Greco (1541–1614), a foreign-born, foreign-trained master, who forged his idiosyncratic style from the dominant European currents.
 - A. El Greco was born Domenico Theotocopoulos in Crete; although he has become known as “the Greek,” he always signed himself by his full Greek name, a fact that attests to his cosmopolitanism.
 - B. Crete was then under Venetian domination. Thus, although El Greco was probably trained in the Byzantine stylistic tradition, he went to Venice for further training. There, he was influenced by Titian and Tintoretto; he traveled to Rome in 1570 and to Spain in 1577.
 - C. El Greco settled in Toledo, where both church commissions and the private patronage of the intellectuals who were a prominent feature of the city satisfied his needs for the rest of his life.
 - D. The artist was not astigmatic. We have seen enough Italian Mannerism to understand that El Greco’s distortions of form were part of his style, although given his own particular emphasis and exaggeration.
- III. Our first example is *The Burial of Count Orgaz* (1586). It is apparent in this famous painting that El Greco used two different styles: one for the men on Earth and an exaggerated one for the heavenly vision.
 - A. This spectacular painting was commissioned by the parish priest of Santo Tomé in Toledo. It commemorates a local miracle of 1323, when the lord of Orgaz, Don Gonzales Ruiz, was about to be interred. Two saints descended from heaven to personally lay the pious knight to rest.
 - B. St. Stephen and St. Augustine support the armored body of Orgaz at the front edge of the painted space, presenting him to the viewer. The circle formed by their bodies is marked at its center by one of the hands of the mourner standing behind them. A Franciscan friar and an Augustinian monk are at left, while the officiating clergy at right traditionally includes the parish priest, whose transparent white surplice is a marvel of painting. A row of somber portraits of black-clad mourners is the backdrop of this event.
 - C. The heavenly apparition, which is painted like a swirling vision and has echoes of both Byzantine and Gothic art, shows Christ at the top and the larger figures of the Virgin and St. John the Baptist just below him. A host of saints accompanies them. An angel connects the two levels, the Earth with the heavens, carrying the soul of the dead count into paradise; the soul appears like a gray, diaphanous infant.
 - D. Take particular note of the wonderfully painted armor of the count with its many reflections, the scene of St. Stephen’s martyrdom embroidered on his massive robe, and the small boy beside Stephen, who must be El Greco’s son, Jorge Manuel, because the handkerchief in his pocket bears the date 1578, the year of the boy’s birth.
- IV. We next turn to *The Agony in the Garden* (c. 1590–1595).
 - A. In this survey, we have seen at least three representations of the Agony in the Garden or Christ at Gethsemane: paintings by Mantegna and Giovanni Bellini and a sculpture by Tilman Riemenschneider.
 - B. None of these works could prepare one for El Greco’s visionary painting. On a high place, in front of a large but curiously insubstantial rock, Christ kneels in supplication, in prayer that the cup of death will pass from him. But his gesture, the down-turned palms of both hands, already indicates submission to divine will.
 - C. The angel holds the chalice and kneels on a cloud that is also a sort of bubble that encapsulates the sleeping apostles. On the far right, the small figures of Judas and the soldiers are approaching under a cloud-swept, moonlit sky.
 - D. Everything seems insubstantial, except the strong colors of Christ’s robes of rose and blue and the angel’s yellow-gold cloak; together, those create a strong downward and inward diagonal push. Otherwise, the space in the painting is discontinuous, visionary.
- V. Our next artist from this period in Spain is Francisco de Zurbarán (1598–1664); we see his *St. Serapion* (1628).

- A. Born in the rugged territory of Extramadura, Zurbarán's training and much of his career took place in Seville, but his commissions came largely from monasteries and churches in southwestern Spain. These frequently isolated communities reinforced his taste for strongly conceived single figures of saints and equally direct narrative scenes. His concentration became a visual synonym for meditation.
 - B. The subject of this painting, Serapion, was born in Scotland in 1178 and accompanied his father on the Third Crusade. He joined the Mercedarian order, and around 1240, he was martyred in Algiers for preaching and converting Muslims to Christianity.
 - C. Serapion was over 60 when he was martyred, and his death was violent and cruel. Zurbarán imagines him as a much younger man and presents him quietly tied to a tree. The painting was made for a Mercedarian monastery in Seville, and it hung in the *sala de profundis*, a room used to hold the bodies of deceased monks before burial. The intent and effect of this starkly immediate image in such a setting is easy to comprehend. The quiet acceptance of death in Zurbarán's picture recalls the words of St. Theresa, "All things pass, God never changes."
 - D. Zurbarán's knowledge of Caravaggio's style is obvious, and the intensity of light-dark contrast, together with the solid volume of the saint's body, makes the scene illusionistically compelling.
- VI.** Another artist living and working in Seville was Esteban Murillo (1617–1682); we see his *The Return of the Prodigal Son* (1667–1670).
- A. In this depiction, we see the prodigal son after his dissolute wanderings; he kneels in front of his father in repentance. This painting is like Rembrandt's depiction of the same scene in that the father welcomes his son with an embrace.
 - B. To the left, we see a child and a man bringing in the calf to be killed for the feast. On the right are members of the family, including the brother who stayed home, who is bringing out clothes for his sibling.
- VII.** Finally, we turn to Diego de Silva Velázquez (1599–1660), who was born in Seville but of Portuguese origin.
- A. Velázquez studied with Francisco Pacheco in Seville from 1613 until he became an independent master in 1617. He married Pacheco's daughter the next year and painted in Seville until 1622.
 - B. Our first example is his *The Water Seller of Seville* (c. 1620). Note the brilliant illusionism and the deep tones and strong light-shadow contrasts of Caravaggio and his followers in Naples and Spain. Note also the contained emotion and quietude—a somberness beyond the subject that suggests the sacramental.
 - C. In 1623, Velázquez moved to Madrid and became court painter. We see *Los Borrachos (The Drinkers)* (c. 1628) from this early period.

- 1. Velázquez has painted Bacchus in the center; the god has come down to Earth to join his devotees.
 - 2. We see one man delighted to have a "photo op" with the god. Another is obviously inebriated, and a third kneels seriously before Bacchus. Yet another man is being crowned with vine leaves.
 - 3. The figure in shadow at the left serves the purpose of moving our eyes along a diagonal into the space.
 - 4. This was not the only work in which Velázquez treated mythology, and when he did, he treated it in a way that was unlike anyone else.
- D.** From 1629–1631, Velázquez made his first trip to Rome with the support of Rubens. On his return, he painted *The Surrender at Breda (Las Lanzas, "The Lances")* (c. 1634–1635).
- 1. This painting is justly famous for its composition. The viewer is on a high foreground, looking out over the battlefield.
 - 2. We see two central figures, Justin of Nassau handing over the keys to the city to Ambrogio Spinola. The painting illustrates the conquest of a Dutch fortress in 1625, but Justin of Nassau is shown being greeted by Spinola. This is not a typical surrender.
 - 3. Velázquez inserted his self-portrait on the far right, to the right of the horse's neck.
 - 4. This painting is not simply a trophy of military victory but a metaphor of moral quality in the magnanimous treatment of the victor to the vanquished. Spinola would normally be mounted; instead, the men are on equal footing.
- E.** In 1648–1651, Velázquez made his second trip to Rome, and while there, he painted the *Portrait of Pope Innocent X* (c. 1649).
- 1. A stroke of historical serendipity gave Velázquez the opportunity to paint this portrait. In late 1648, the artist was sent on a second trip to Italy to acquire paintings and sculpture for the Spanish royal collection. In late 1649, he presented a letter of introduction to the pope, who holds it in his left hand in the painting.
 - 2. Innocent X was an austere pope who saw himself as a reformer after the excesses of the Barberini papacy. His severity and impatience are apparent in this portrait.
 - 3. Velázquez may have had no more than a quarter of an hour to make a quick oil sketch from which to develop this masterpiece, but he made the most of it in capturing the wary, distrustful, harsh, and vindictive character of the pope.
 - 4. The symphonic variations on red here are legendary and indescribable. The cape is a saturated crimson with flaring highlights of pink and cerise, but those are just a few of the variations. The white garment covering the legs is the foil to the crimson electricity, and here the paint is dense, clotted, and weighty, as well as luminous.

- F. Our last example is *The Maids of Honor (Las Meniñas)* (c. 1656).
1. One of the most discussed paintings in European art, *The Maids of Honor* is probably the first painting in which a living king and a painter at work are seen together in a studio.
 2. The painter cannot be missed; he stands just to the side of his easel, palette and brush in hand, and seems to look in our direction. But surely he is not looking at us.
 3. Is he looking at the subject of his large painting? If so, that would mean that he is painting a portrait, and it would have to be a portrait of the king and queen, because we see King Philip IV and Queen Mariana reflected in a mirror at the back of this large, dark studio. At first, it may not seem probable that such a tall canvas would be necessary for a double portrait of two full-length figures, but why not? A full-length portrait of one of the king's daughters was close to 9 feet tall, and the canvas in this painting must not be much taller.
 4. It is also possible that Velázquez is painting something else, a subject that didn't require the presence of models, and the king and queen have come to pay a visit. Is that likely? The king valued Velázquez as a highly ranked courtier, as a close friend, and as a great painter. Did the king and queen visit because they knew the princess was there? That would explain why her attention seems suddenly to be divided between her companions and her parents.
 5. Today, we are fascinated by the reflection in the mirror and by the philosophical implications of different levels of reality. In the reality of 17th-century Spain, it would have been beyond the bounds of courtly propriety to show the royal couple in the same physical space as the artist, but in reflection, doing so was *just* permissible.
 6. What about the maids of the title? These are the two curtsying attendants of the young princess, Margarita Maria, who has been brought into the artist's studio, together with her entourage of the dwarfs, who were her playmates, and her chaperones.
 7. Two things are certain: Velázquez did not paint this marvel for his own amusement, nor did he paint it to hang in a museum. The painting was installed in a part of the palace reserved for King Philip IV and his intimates; therefore, it was created primarily for an audience of one, and that one was a participant in the painting. Velázquez has the cross of the Order of Santiago on his doublet, but he was ennobled only after this picture was painted, and a contemporary historian writes that the cross was added by order of the king.
- G. On the one hand, this painting succeeded in proclaiming that art was a noble profession, not a craft, but on the other, it proclaimed itself the signifier of artistic genius. When the once-famous painter Luca Giordano was shown this painting by King Charles II, Philip's son, he

said, "Sire, this is the Theology of Painting," by which, the contemporary explained, "he meant to convey that just as theology is superior to all other branches of knowledge, so is this picture the greatest example of painting."

Works Discussed:

El Greco:

The Burial of Count Orgaz, 1586, oil on canvas, 16' x 11' 10" (4.9 x 3.6 m), Church of S. Tomé, Toledo, Spain.

The Agony in the Garden, about 1590–1595, oil on canvas, 40 ¼ x 44 ¾" (102 x 114 cm), Toledo Museum of Art, Toledo, Ohio, USA.

Francisco de Zurbarán:

Saint Serapion, 1628, oil on canvas, 47 ¼ x 41" (1.2 x 1 m), Wadsworth Atheneum Museum of Art, Hartford, Connecticut, USA.

Bartolomé Esteban Murillo:

The Return of the Prodigal Son, 1667/1670, oil on canvas, 7' 9" x 8' 6 ¾" (2.363 x 2.610 m), National Gallery of Art, Washington, D.C., USA.

Diego Velázquez:

The Water Seller of Seville, c. 1620, oil on canvas, 42 x 32" (106.7 x 81 cm), Wellington Museum, London, Great Britain.

Los Borrachos (The Drinkers), c. 1628, oil on canvas, 5' 5" x 7' 4 ½" (165 x 225 cm), Museo del Prado, Madrid, Spain.

The Surrender at Breda (Las Lanzas), c. 1634–35, oil on canvas, 10' 1" x 12' ½" (307 x 367 cm), Museo del Prado, Madrid, Spain.

Portrait of Innocent X, c. 1649, oil on canvas, 55 x 45 ¼" (139.7 x 115 cm), Rome, Galleria Doria-Pamphili, Rome, Italy.

The Maids of Honor (Las Meniñas), 1656, oil on canvas, 10' 5 ¼" x 9' ¾" (318 x 276 cm), Museo del Prado, Madrid, Spain.

Further Reading:

Janis Tomlinson, *From El Greco to Goya: Painting in Spain, 1561–1828*.

Jonathan Brown and Carmen Garrido, *Velázquez: The Technique of Genius*.

Questions to Consider:

1. Using the paintings discussed in this lecture, describe El Greco's highly individual manner of expression.
2. It has been said that the work of Velázquez prefigured Realism in art. Can you relate this statement to his *The Water Seller of Seville*?

Biographical Notes

Alberti, Leon Battista (1404–1472). Important Florentine architect and theorist whose lasting fame derives from his book *On Painting*, in which the principles of perspective were articulated for the first time, and from his *Ten Books on Architecture*, the first publication on the subject since Roman times.

Baciccio (Giovanni Battista Gaulli) (1639–1709). Italian painter who was influenced by Rubens, van Dyck, and Bernini; most well known for his *Adoration of the Holy Name of Jesus*, painted on the ceiling of the Church of il Gesu in Rome.

Barocci, Federico (1535–1612). A famous painter in his time, Barocci was also an important reformer of the complexity of the Mannerist school.

Bellini, Gentile (c. 1429–1507). A major Venetian artist who painted narrative cycles and other large paintings in which contemporary Venice was vividly rendered. Gentile was the older brother of Giovanni Bellini (see below).

Bellini, Giovanni (c. 1430–1516). The first great master of the Venetian Renaissance and a major painter of Madonnas and large altarpieces that span the period from the Early to the High Renaissance. Among the first to introduce landscape as an important expressive element in his paintings.

Bernini, Gian Lorenzo (1598–1680). Roman sculptor and architect of the Baroque period, Bernini is considered a universal genius of 17th-century art. He was appointed official Architect of St. Peter's.

Boccaccio, Giovanni (1313–1375). Humanist, poet, and author of the *Decameron*, a collection of 100 stories whose backdrop was the Black Death. These tales established the vernacular Italian prose style.

Bosch, Hieronymus (1450–1516). A Netherlandish painter known for his dreamlike compositions blending fantasy and reality.

Botticelli, Sandro (1445–1510). A student of Filippo Lippi who became one of the most original painters of the last quarter of the Quattrocento. Botticelli is noted for a lyrical style joined to innovative religious and allegorical subject matter. Among his famous works are *The Birth of Venus* and *Primavera* ("Spring"), both created for the Medici family.

Boucher, François (1703–1770). The most famous exponent of the Rococo in French painting, embodying a playful, curvilinear style and lighthearted subject matter.

Brancusi, Constantin (1876–1957). A pioneer of modern sculpture, he is well known for his 17 versions of *Bird in Space*.

Braque, Georges (1882–1963). Originally associated with Fauvism, this French painter later worked closely with Picasso in the invention and evolution of

Cubism. He is known for painting still lifes using geometric shapes and for adding collage elements to his work.

Bronzino, Agnolo (1503–1572). Court painter to Cosimo de' Medici in Florence; known for his Mannerist-style portraits.

Bruegel, Pieter (1528/30–1569). Great Netherlandish painter and designer of prints; known for his paintings illustrating proverbs, as well as seasonal landscapes and views of peasant life.

Brunelleschi, Filippo (1377–1446). Seminal architect and engineer of the Italian Renaissance, he was famous for designing the great dome of the Cathedral in Florence. Usually credited as the inventor of linear perspective, he was also a sculptor.

Campin, Robert (c. 1375/80–1444). One of the founders of Netherlandish painting and the teacher of Rogier van der Weyden.

Caravaggio (Michelangelo Merisi da Caravaggio) (1571–1610). One of the founders of the 17th-century Baroque style in Rome. Also known for his dramatic use of *chiaroscuro*, the contrast of light and dark in painting.

Carracci, Annibale (1560–1609). Bolognese painter known for his decoration in the Farnese Palace. Together with his older brother, Agostino, and his cousin, Ludovico, Annibale founded an art academy that emphasized Naturalism and reacted against Mannerist stylistic principles.

Castiglione, Baldassare (1478–1529). Author of *The Book of the Courtier* (1528), a vivid description of the manners and ideals of a Humanist court (Urbino) and the intellectual and cultural life of the Renaissance aristocracy.

Cézanne, Paul (1839–1906). One of the greatest French artists of the late 19th century whose seminal work paved the way to abstraction in 20th-century art.

Chardin, Jean-Simeon (1699–1779). French artist known for his still life and genre paintings.

Cimabue (Bencivieni di Pepo) (c. 1240–1302). Florentine painter who began the development from the Italo-Byzantine style toward Realism that reached fruition in the Renaissance.

Claude Lorrain (Claude Gellée) (1600–1682). Influential French landscape painter working in Rome, known simply as Claude in English. His compositional innovations in landscape painting became the established mode for 200 years.

Constable, John (1776–1837). Major English landscape painter of the 19th century. He was a Romantic realist absorbed in the rhythms of nature.

Corot, Camille (1796–1875). French landscape artist who practiced *plein-air* painting. His work was a precursor of Impressionism, and he had an important influence on Monet and Pissarro.

Correggio (Antonio Allegri) (1494–1534). Centered in Parma, he took spatial illusionism to a new level of daring in his dome frescoes in the cathedral and the Church of St. John the Evangelist. He used a soft, fluid brushwork in his easel paintings, especially of erotic nudes, that anticipated the 18th-century Rococo style.

Courbet, Gustave (1819–1877). French painter and the greatest exponent of Realism; best known for his earthy scenes of peasant life around the provincial town of Ornans, including *The Stonebreakers*.

Dali, Salvador (1904–1989). Spanish painter and one of the leading artists of Surrealism. His paintings depict a dream world in which everyday objects are transformed in bizarre ways.

Dante Alighieri (1265–1321). Author of the *Divine Comedy*, one of the enduring masterpieces of world literature. This long theological poem, written in the vernacular rather than Latin, was the most influential work in establishing Italian as the written language of Italy. A Florentine, he spent most of his life as a political exile.

Daumier, Honoré (1808–1879). French painter, sculptor, and lithographer known for his newspaper caricatures critiquing the vicissitudes of French life and often attacking the government of France.

David, Jacques-Louis (1748–1825). The greatest painter in the Neoclassical style, David was also involved with important political events in his lifetime, from the French Revolution to the downfall of Napoleon.

Degas, Edgar (1834–1917). French painter and sculptor who was an important member of the Impressionist circle. A friend of Manet's, his subject matter included the ballet, theater, circus, racetrack, and café life of Paris.

Delacroix, Eugène (1798–1863). The greatest French Romantic painter, Delacroix influenced the development of Impressionism. Well known for his paintings of literary, historical, and contemporary events, and of exotic subjects inspired by a trip to Morocco.

Domenichino (Domenico Zampieri) (1581–1641). Bolognese painter who studied with the Carracci and assisted in the decoration in the Farnese Palace. He was an important fresco painter in Rome and Naples and is also important in the evolution of landscape painting in Italy.

Donatello (Donato di Niccolò Bardi) (1386–1466). The greatest Florentine sculptor of the early Renaissance, he was equally adept in carving stone and wood and in modeling and casting bronze figures. He was among the first to introduce linear perspective in relief sculpture and the first since antiquity to create a life-size bronze equestrian statue.

Duccio di Buoninsegna (active c. 1278–1318). Sienese painter, contemporary with Giotto, famous for his elaborate altarpiece for the Siena Cathedral, *Majesty (Maestà)*.

Duchamp, Marcel (1887–1968). An American born in France who combined Cubism and Italian Futurism in his work. He later entered into the Dada spirit with gusto and influenced the Surrealists. His intellectual influence remained strong throughout the 20th century and to the present time.

Dürer, Albrecht (1471–1528). German painter and printmaker and one of the greatest Renaissance artists in northern Europe. Famous for his woodcuts and engravings, and an incisive portraitist.

Dyck, Anthony van (1599–1641). Flemish painter who was influenced by and worked with Rubens. His influence in portraiture was lasting and widespread.

Eyck, Jan van (c. 1395–1441). Flemish painter, probably the most famous artist of the Northern Renaissance. Known for his altarpieces and portraits.

Fragonard, Jean-Honoré (1732–1806). Along with Boucher, with whom he studied, a primary exponent of the French Rococo style.

Gabo, Naum (1890–1977). Russian sculptor of the Constructivist style, who produced abstract work using glass, plastic, and wire, among other materials.

Gainsborough, Thomas (1727–1788). English portrait and landscape painter of the 18th century.

Gauguin, Paul (1848–1903). French artist best known for his lush, colorful paintings of Tahitian subjects. His work had a significant influence on Fauvism.

Gentile da Fabriano (c. 1385–1427). Painter who excelled in the International Gothic style through the first quarter of the 15th century.

Géricault, Théodore (1791–1824). French painter known for his *Raft of the Medusa*. His work influenced Delacroix and the development of Romanticism in art.

Ghiberti, Lorenzo (c. 1381–1455). Celebrated sculptor whose greatest achievements were two sets of bronze doors for the Florentine Baptistery, including the so-called *Gates of Paradise*.

Ghirlandaio, Domenico (1449–1494). Florentine fresco specialist who operated one of the most sought-after large workshops of the late 15th century. His narrative scenes are packed with details of contemporary life and with portraits of notable Florentines.

Giacometti, Alberto (1901–1966). Swiss sculptor and painter who worked in a style related to Cubism. His best-known figures are recognizable by their elongated, slender forms.

Giorgione (Giorgio da Castelfranco) (c. 1476/78–1510). Exceptional Venetian artist who studied with Giovanni Bellini and worked with Titian. He is considered one of the founders of the Venetian High Renaissance. His extensive inclusion of landscape in his paintings, his masterful use of oil paints, and his characteristic softness of touch, together with his ambiguous subject matter and the rarity of his surviving paintings, have made him one of the most discussed and admired artists of the Renaissance.

Giotto di Bondone (1266/67–1337). One of the greatest Italian painters of any period, his frescoes in the Scrovegni (Arena) Chapel in Padua became a pilgrimage spot for subsequent artists. He is often described as a proto-Renaissance painter, because of his emphasis on substantial figures of solemn and significant bearing and his early intuitive anticipation of perspective recession.

Goes, Hugo van der (c. 1440–1482). A Flemish painter from Ghent who was commissioned by Tommaso Portinari, a Medici banking agent in the Netherlands, to paint a huge altarpiece for a family chapel in Florence, where it had a measurable impact on Florentine painters.

Gogh, Vincent van (1853–1890). Dutch painter who lived and worked in France during the period of Impressionism and Post-Impressionism. His still lifes, landscapes, and depictions of peasants working in the countryside had a significant impact on modern painting. He suffered severe depression, which culminated in his suicide, and sold only one work of art in his lifetime.

Gossaert, Jan (called Mabuse) (1478–1532). Flemish painter who introduced the style and subjects of the Italian Renaissance to the Low Countries.

Goya, Francisco (1746–1828). Spanish artist who embodied many political and artistic movements in his work. As a court artist, he designed tapestries in a Spanish Rococo style; under the French occupation, he painted many portraits; and after the expulsion of the French, he made haunting and powerful paintings that have the emotional immediacy of Romanticism.

Goyen, Jan van (1596–1656). One of the founders of Realistic landscape painting in the Netherlands, his focus was the depiction of atmospheric effects.

Greco, El (“the Greek”) (Domenico Theotocopoulos) (1541–1614). El Greco was the first great master of the Spanish Golden Age in painting. His unique distortions of form, associated with Mannerism, became his signature style.

Greuze, Jean-Baptiste (1725–1805). French painter celebrated in his lifetime for heavily moralizing genre paintings; now most admired for his drawings and portraits.

Gros, Baron Antoine-Jean (1771–1835). Accompanied Napoleon on his campaigns as the official painter of battles. His work influenced Delacroix and the development of Romanticism.

Grünewald, Matthias (c. 1470–1528). Creator of the famous Isenheim Altarpiece in Colmar, a masterwork of German Renaissance art.

Guercino (Giovanni Francesco Barbieri) (1591–1666). Bolognese painter known for his illusionistic ceiling fresco *Aurora* and his influence on the development of the Baroque.

Hals, Frans (1581/85–1666). Dutch painter whose portraits and bravura brushwork have rarely been equaled. He is considered, along with Rembrandt and Vermeer, among the preeminent Dutch painters.

Heda, Willem Claesz (1594–1682). Dutch still-life painter of the Baroque era.

Hooch, Pieter de (1629–after 1684). Dutch genre painter known for the harmony, quiet, and simplicity of his best paintings.

Houdon, Jean-Antoine (1741–1828). French sculptor famous for his portrait busts of leading figures of his day.

Ingres, Jean-Auguste-Dominique (1780–1867). A long-lived French Neoclassical painter, pupil of David, and well-known portraitist in his day. His work influenced Degas, Renoir, and Picasso.

Kandinsky, Wassily (1866–1944). Russian painter who produced some of the earliest abstract works of the 20th century.

Kirchner, Ernst Ludwig (1880–1938). German painter, printmaker, and sculptor and one of the founders of German Expressionism.

Lanfranco, Giovanni (1582–1647). Italian Baroque artist who became the leading fresco painter in Rome after the death of Annibale Carracci. Later worked in Naples.

Laurana, Luciano (c. 1420/25–1479). An architect from Dalmatia, he worked in Mantua and Pesaro before he was chosen by Federigo da Montefeltro to be the architect of the ducal palace in Urbino (1465–c. 1472). His courtyard there is regarded as one of the finest architectural achievements of the Renaissance.

Lebrun, Charles (1619–1690). Artist in charge of the vast interior decoration of Versailles.

Le Nôtre, André (1613–1700). Landscape architect in charge of the gardens at Versailles.

Leonardo da Vinci (1452–1519). The embodiment of the Renaissance man, Leonardo was a universal genius in painting, sculpture, architecture, drawing, and the sciences of his day. He trained in Verrocchio’s workshop in Florence. He later worked for a long period in Milan for the Sforza family, as well as in Rome. He spent his last years in France at the court of Francis I.

Le Vau, Louis (1612–1670). Principal architect of Versailles.

Lippi, Filippino (1457/8–1504). Son of Filippo Lippi, he studied with his father and with Botticelli and completed the fresco cycle in the Brancacci Chapel.

Lorenzetti, Ambrogio (c. 1290–1348), and **Pietro Lorenzetti** (b. c. 1280–1348). These brothers dominated Sienese painting from the 1320s to the time of their deaths from the plague. Ambrogio is known for his *Allegories of Good and Bad Government*, frescoes in the city hall of Siena.

Lorenzo Monaco (c. 1370–c. 1425). A Sienese painter of the International Gothic style, he also worked in Florence. For a time, he was a Carmelite monk, hence his name.

Lucas van der Leyden (1494–1538). One of the finest draftsmen and engravers in Holland and a painter of religious pictures and other subjects in brilliant colors.

Magritte, René (1898–1967). Belgian Surrealist painter who excelled in the combination of unexpected objects or the creation of unexplained tableaux.

Manet, Edouard (1832–1883). The French artist whose paintings are usually said to mark the beginning of modern art. His work is characterized by a vivid, painterly technique; a high-toned palette; and enigmatic, subjects, usually with figures.

Mansart, Jules Hardouin (1646–1708). Architect who completed Versailles.

Mantegna, Andrea (c. 1430/31–1506). Master painter in Padua and Mantua, his art has a sculptural quality, combined with rich color and a spirit of pathos. Deeply influenced by the remains of Roman art, he was also an innovator in spatial illusionism.

Martini, Simone (c. 1284–1344). A student of Duccio's, he emulated both the elegant linearity and the coloristic brilliance of his teacher.

Masaccio (Tommaso di ser Giovanni) (1401–1428). The most important and famous early Renaissance painter in Italy, his fame centers on the Brancacci Chapel in Santa Maria del Carmine in Florence. His frescoes in both the Brancacci Chapel and Santa Maria Novella present a new sense of solidity in his figures and a greater understanding of scale and perspective than that of any of his contemporaries.

Masolino da Panicale (1383–1440 or 1447). Masolino was the artist who began work in the Brancacci Chapel before being joined by Masaccio. His art essentially continues the International Gothic style.

Matisse, Henri (1868–1954). One of the dominant artists of the 20th century, Matisse was a painter, sculptor, and graphic artist. In 1905, he was the principal painter of the group known as the “Fauves” (wild beasts). His work is characterized by use of vivid color, two-dimensional design, and bold line.

Michelangelo Buonarroti (1475–1564). One of history's greatest and most famous artists, he was a sculptor, architect, and painter whose work was so overpowering in its effect that his influence was inescapable during his own lifetime and has never ceased. His training was in Florence, and his career was divided between that city and Rome, where his imprint on the architecture and decoration of St. Peter's and the Vatican is permanent.

Millet, Jean François (1814–1875). French Barbizon painter known for his peasant scenes and landscapes.

Miro, Jean (1893–1983). Spanish painter and sculptor influenced by Dada and Surrealism. His work draws on memory, fantasy, and the irrational.

Mondrian, Piet (1872–1944). A Dutch painter whose work is characterized by straight lines, right angles, and primary colors—his attempt to supply order to a disordered world. He was a member of the movement known as *De Stijl* (“the style”) and a founder of Neo-Plasticism.

Monet, Claude (1840–1926). French artist and the leading practitioner of landscape Impressionism; his painting *Impression: Sunrise* gave the name to the movement. Also known for his series paintings of train stations, haystacks, Rouen Cathedral, and his gardens at Giverny.

Murillo, Esteban (1617–1682). Spanish artist, principally a religious painter but also known for his genre paintings of peasant boys.

Orcagna, Andrea (c. 1308–1368). Florentine painter, sculptor, and architect whose mature career coincided with the catastrophic plague that ravaged Italy and Europe. His art consequently was regressive and medieval in its severe hieratic style.

Parmigianino (Francesco Mazzola) (1503–1540). Born in Parma, where he was influenced by Correggio, he was a fluent draftsman, printmaker, and painter. He was imprisoned during the Sack of Rome. His mature style was Mannerist, characterized by the stylized elongation of forms.

Patinir, Joachim (1480–1524). Netherlandish painter well known for setting religious subjects in detailed natural landscapes, usually alpine.

Perugino (Pietro Vanucci) (1446–1523). As his name implies, he was from the central Italian hill town of Perugia. He was the head of a large and influential workshop and the teacher of Raphael. An esteemed painter, he worked on the 1842 decorations of the new Sistine Chapel in the Vatican.

Picasso, Pablo (1881–1973). Spanish artist, with Georges Braque, the inventor of Cubism, and the dominant name in 20th-century art. He worked in many styles throughout his long life. He is also credited with being the first modern artist to include collage elements in his work.

Piero della Francesca (c. 1420–1492). Now considered one of the greatest of Renaissance painters, he was primarily associated with smaller urban centers, such as Urbino and Arezzo, where he created the fresco cycle *The Legend of the True Cross*. He was also a theorist and skilled mathematician.

Pietro da Cortona (Pietro Berrettini) (1596–1669). Italian Baroque painter, sculptor, and architect, known for his illusionistic ceiling decoration in the Barberini Palace in Rome.

Pisano, Giovanni (c. 1248–after 1314). Son of Nicola Pisano (see below), who shared his father's genius for sculpture. Along with his father, Giovanni was also an architect whose work shows a combined Classical and Gothic influence.

Pisano, Nicola (1220–1278). The finest Gothic sculptor in 13th-century Tuscany. He revived Roman Classical forms for use in his religious sculpture.

Pissarro, Camille (1830–1903). One of the founders of French Impressionism, Pissarro is noted for his landscapes and scenes of rural life.

Pontormo (Jacopo Carucci) (1494–1556). A 16th-century Florentine painter of frescoes, portraits, and religious subjects on canvas. He worked in a Mannerist idiom characterized by ambiguous expressions, illogical space, and strangely weightless forms.

Poussin, Nicholas (1593/94–1665). The founder of French Baroque Classical painting in the 17th century. Poussin spent most of his career in Rome, where he enjoyed many commissions and completed many masterworks depicting sacred subjects, such as *The Rape of the Sabine Women* and *The Massacre of the Innocents*. Also painted mythological subjects and landscapes.

Raphael (Raffaello Sanzio or Santi) (1483–1520). The illustrious Renaissance painter born in Urbino who studied first with his father, then with Perugino. He worked in Florence from 1504 to 1508 and later in Rome, until his premature death. A major portrait artist who also was renowned for his many graceful images of the Madonna, his larger masterpieces were the frescoes decorating the papal apartments in the Vatican that were painted for Popes Julius II and Leo X. His historical importance and fame has continued throughout the 500 years since his death.

Rembrandt (van Rijn) (1606–1669). A Dutch painter and printmaker and one of the dominant names in art history. Rembrandt painted and etched nearly every category imaginable, from mythological scenes to scenes from the Bible and Dutch history and, of course, portraits. His portraits seem to communicate the thoughts and emotions of his subjects. His work is noted for its rich warm color and masterful *chiaroscuro*.

Reni, Guido (1575–1642). Bolognese Baroque painter of religious and mythological subjects. His work exhibited great technical skill, and he was once ranked as the peer of Raphael.

Renoir, Auguste (1841–1919). One of the most well-loved of the Impressionists; known for the beauty of his color and the sensuality and *joie de vivre* in his work.

Riemenschneider, Tilman (1460–1531). German artist who worked principally as a sculptor in wood and stone; his work displays a compelling Humanism and emotional directness.

Robbia, Luca della (1400–1482). Luca was the most important artist of a large Florentine family of sculptors associated with the invention and use of glazed terracotta. He is famous for his *Cantoria*, or choir gallery, executed for the Florentine Cathedral.

Rodin, Auguste (1840–1917). French sculptor whose work personified late Romantic Expressionism. His most important works include *The Burghers of Calais*, *Balzac*, and *The Gates of Hell*, from which he derived many individual sculptures throughout his career.

Rosso Fiorentino (Giovanni Battista di Rosso) (1495–1540). Rosso was a Florentine painter who was deeply affected by the Sack of Rome. He developed a personal version of the Mannerist style, which he later introduced into France, where he worked for Francis I at Fontainebleau from 1530.

Rubens, Peter Paul (1577–1640). Flemish Baroque painter who was famous throughout Europe and extraordinarily productive. Today, Rubens is considered one of the foremost painters in art history and is noted for the energy given his work through his handling of light and color.

Ruisdael, Jacob van (c. 1628/29–1682). Dutch artist of the Baroque era; often considered the greatest Dutch landscape painter.

Savonarola, Girolamo (1452–1498). Savonarola was a charismatic Florentine religious reformer and Dominican monk. He preached in Florence against the vanity, materialism, and immorality of the upper classes (including the Medici) and the corruption of the clergy. He urged the invasion of Italy by Charles VIII of France. In 1497, he was excommunicated, and the following May, he was burned at the stake in Florence.

Schongauer, Martin (1450–1491). German painter and innovative printmaker who expanded the range of contrasts and textures in engraving.

Seurat, Georges (1859–1891). Most well known practitioner of the technique of Pointillism, an extension of the Impressionists' attempts to capture the play of light in painting. His most famous work is *Sunday Afternoon on the Island of the Grande Jatte*.

Steen, Jan (1626–1679). One of the greatest Dutch genre painters; known for both his humor and the technical skill exhibited in his work.

Titian (Tiziano Vecellio) (c. 1488/90–1576). The long-lived Titian was the greatest Venetian High Renaissance painter. The unsurpassed richness of his color and his sensuous and monumental figures defined Venetian painting, and his influence has reverberated through the history of art from Rubens to Delacroix to Renoir.

Traini, Francesco (active 1321–1363). A minor Pisan artist to whom the *Triumph of Death*, in the Campo Santo there, is attributed.

Turner, Joseph Mallord William (1775–1851). English landscape painter whose Romanticism was expressed in vibrant color and improvisatory brushwork. Astonishingly prolific, his painting influenced Impressionism.

Vasari, Giorgio (1511–1574). Famous biographer of Italian and other artists (*The Lives of the Artists*), as well as an architect and painter. He was a close friend and disciple of Michelangelo.

Velázquez, Diego Rodriguez de Silva (1599–1660). One of the greatest Spanish painters and a master of Realism. He was the court painter at Madrid and is known for his landscapes, mythological and religious paintings, genre pictures, and portraits, as well as for his brilliant illusionism and unique interpretations of subjects.

Vermeer, Johannes (1632–1675). Dutch genre painter who left only about 35 known works. Relatively little is known about his life, but his paintings are valued for their sensitive treatment of light and color.

Veronese, Paolo (Paolo Cagliari) (c. 1528–1588). In the 16th century, Veronese worked in Venice as the greatest decorator of palaces, mainland villas, and monastery refectories. He was famous for his depiction of richly colored, sumptuous costumes and his immense, illusionistic settings. He worked extensively in the ducal palace in Venice, as well as on numerous other wall and ceiling frescoes. He was also an important painter of altarpieces.

Watteau, Antoine (1684–1721). One of the initiators of the French Rococo style; his favorite subjects included the theater and ladies and gentlemen at play in outdoor settings, often suffused with melancholy.

Weyden, Rogier van der (1399/1400–1464). A pupil of Robert Campin, Rogier served as city painter in Louvain and executed the *Descent from the Cross* for the chapel of the Archers' Guild. His emotional art was very influential in Germany as well as Flanders in the later 15th century.

Witte, Emanuel de (1616/18–1692). Dutch painter who specialized in architectural scenes, primarily church and house interiors; his work depicted the play of light and shadow in these settings.

Zurbaran, Francisco de (1598–1664). Spanish painter known for direct narrative scenes and strong light-dark contrasts. He frequently painted for monasteries, and his art reflects the solemnity of those establishments.